ON FREE PUBLIC VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

SATURDAY, MONDAY, TUESDAY AND WEDNESDAY
NOVEMBER 28TH AND 30TH AND
DECEMBER 1ST AND 2ND
FROM 9 A.M. UNTIL 6 P.M.

THE CLARENCE J. DEARDEN COLLECTION

OF

EARLY ENGLISH AND AMERICAN FURNITURE

AND RARE ANTIQUE OBJECTS
IN VARIOUS METALS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THURSDAY, FRIDAY, SATURDAY, MONDAY AND
TUESDAY AFTERNOONS

DECEMBER 3RD, 4TH, 5TH, 7TH AND 8TH

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

1914
Dec 3
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ILLUSTRATED CATALOGUE

OF THE

REMARKABLE COLLECTION

OF

EARLY ENGLISH AND AMERICAN FURNITURE

AND RARE ANTIQUE OBJECTS
IN VARIOUS METALS

BELONGING TO

MR. CLARENCE J. DEARDEN

OF THIS CITY

TO WHICH HAS BEEN ADDED
THE PROPERTY OF THE ESTATE OF A PROMINENT
NEW ENGLAND COLLECTOR, NOW DECEASED, AND WHICH IS
TO BE SOLD BY ORDER OF EXECUTOR

THE ENTIRE COLLECTION TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

ON THE DATES HEREIN STATED

CATALOGUE DESCRIPTIONS BY MR. DANA H. CARROLL

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THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF

THE AMERICAN ART ASSOCIATION
2, 4 AND 6 EAST TWENTY-THIRD STREET
MADISON SQUARE SOUTH
NEW YORK

THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

A FEW WORDS OF COMMENT AND REVIEW

In looking over the productions of the cabinet maker and the workers in metals here brought together, the thought will not escape one that though offered by a dealer the articles in the main form a specially and carefully selected collection—a collection in which taste and knowledge, rather than commercial opportunity, have dictated the purchases,—in which, even, personal vagaries have been pleasantly indulged. It is, therefore, emphatically an interesting collection. With utility and decorative quality goes hand in hand the distinctive attribute of the collector.

Those who have sought original Windsor chairs and been thankful to find two or three will be astonished at the number here assembled, both of the English Windsors and the more rare Americans, especially of the two-tier or "double-back" type. And among them children's chairs are included. A fortunate ramble it was, surely, which led England's king to a peasant's cottage in the vicinity of his palace, there to discover the Adam of Windsor chairs—if tradition be true. Similar in type, how interesting is their variety of detail, how comfortable their plan! How soothing is the very touch of those made of yew—the wood of England's bowmen in ancient days, whose smoothness let no arrow splinter their fingers, whose trees now under high protection may not be felled but with authority.

No new furniture equals or improves upon the old, either in artistic design or in comfort, especially of chairs. Gaze upon and sit down in some of these, and know. While reproductions are perfect in their way, they cannot in the nature

of things have either the sentiment or the bloom of those caressed by the hands of generations.

"If chairs have but feeling, in holding such charms
A thrill must have pass'd through your withered old arms."

* * *

"And so I have valued my chair ever since,
Like the shrine of a saint, or the throne of a prince."

Chippendale furniture, chiefly in mahogany, appears in considerable quantity, not only in chairs and tables, but candle-stands—now sought for as telephone stands—drop-leaf or tilt-top tea tables, desks and other objects.

Particularly to be noticed is the old English oak furniture,—chairs and cradles, tables and desks—of the seventeenth and eighteenth centuries, and there is a very interesting model chair, serviceable as a child's chair. There are also dressing mirrors and shaving stands, high chairs, old spinning wheels and spinners' chairs, English and American, and old-time watchmen's rattles. There is a chair of the English poet laureate Robert Southey, and a reclining chair of the notorious criminal and thief-catcher Jonathan Wild, whose career, which ended on the scaffold, inspired more than one writer, and there is a table, or desk, of Sir Walter Scott's.

Last and not least there are three reading or student's chairs, though it is rare to find even one either in this country or England, and so far as is known none has ever before been offered here at auction—the sort of chair in which one sits facing the back, as did gallants of the days of luxurious costumes to avoid creasing their coat-tails, but with these chairs it is for comfort at study.

In classification and ascription to period the catalogue follows as to furniture the authority of Luke Vincent Lockwood, who has seen many of the pieces in the collection The

catalogue is intentionally held for the most part to brevity and simplicity, with use of such technical words only as custom has made reasonably familiar, or collectors' affection has generously forced upon a receptive if preoccupied public.

"By Tiber once twinkled that brazen old lamp."

Italy furnishes a number of the metal objects in the collection, including church lamps and Venetian lanterns and a notable assemblage of sixteenth and seventeenth century brass plaques. Of these latter there are in all more more than a hundred—including some of Dutch production—a most unusual offering of these highly decorative objects, and while there is a certain element of similarity, and the same motives often recur, yet no two will be found exactly alike, such was the individuality of the artisans, though various ones are in quite sufficient agreement for opposite walls. And what tone some of this fine old brass takes—wholly justifying the remark sometimes heard, that "there is no brass to-day."

There is also a considerable number and variety of braziers, both in brass and copper, and of Spanish water jars or cantaros, with Russian coppers, an uncommon arrival from the Near East—a bimetallic table-cover, engraved, suggesting itself for outdoor country use; Spanish brass mortars, ship's lanterns and bells, a chandelier and brackets of forged iron, brass and steel fenders, a cut steel fire-set.

And in particular is to be found a small collection within a collection, that of old English brass door porters or door-stops, as useful as ornamental and curious as useful—various in design, dignified and humorous, not often turning up, and some presenting an interesting patina.

Dana H. Carroll.

New York, October, 1914.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring

for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES
THE CLARENCE DEARDEN COLLECTION
on December 3, 4, 5, 7 and 8, 1914

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

FIRST AFTERNOON'S SALE

THURSDAY, DECEMBER 3, 1914

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Which includes Catalogue Nos. 1 to 153

No. 1

MAHOGANY HAND MIRROR

(1790-1800)

Oval, the frame plain, its handle pierced.

No. 2

OLD ENGLISH WATCHMAN'S RATTLE

(*Eighteenth century*)

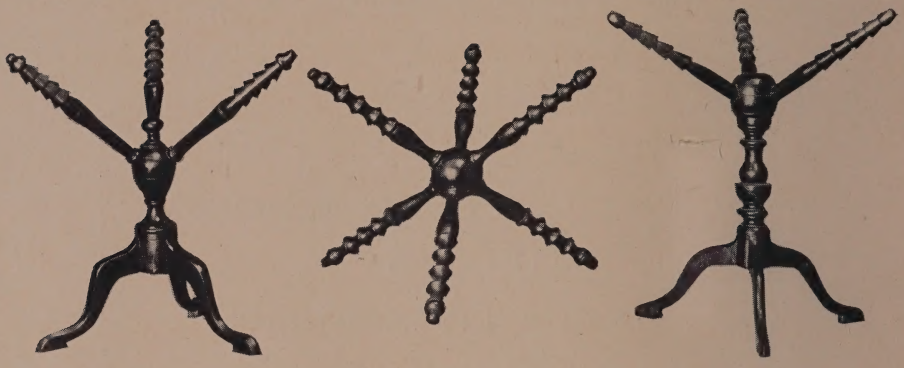
Conventional drop form, swung from a transverse turned handle operating the ratchet wheel which works the sounder when the drop is revolved.

No. 3

OLD ENGLISH WATCHMAN'S RATTLE

(*Eighteenth century*)

Similar to the preceding (No. 2) in form and operation.



No. 4 No. 5 No. 6

No. 4

ENGLISH APPLEWOOD PLATE STAND

(1785-1800)

Three turned spindles issue from a knob supported on three cyma-curved legs ending in graceful slender feet.

No. 5

PLATE STAND OR "CAT"

(*English*, 1785-1800)

The alternative name given because, however dropped, the object is bound to land on its feet. Formed of six turned spindles radiating from a globe.

No. 6

ENGLISH APPLEWOOD REVOLVING PLATE STAND

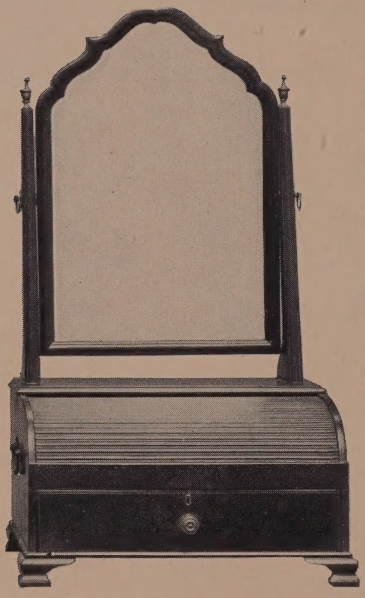
(1785-1800)

Three spindles in the form of stacked thimbles are fixed in a bulb which revolves on a turned standard or post, this being supported by three slender legs designed in graceful cyma curves.

No. 7

MAHOGANY ENGLISH ROLL-TOP DRESSING GLASS

(1790-1800) 52.50



No. 7

The mirror-frame arched in successive cyma scrolls, the upright supports grooved and having metal finials on a roll-top cabinet ingeniously contrived with three drawers and several compartments. Carved feet.

No. 8

ENGLISH DRESSING GLASS

(1790-1800)

20.

Mahogany. Plain frame, rounded at the upper corners, with a simple grooved molding. Single broad drawer with hollowed front, below the glass.

No. 9

OLD ENGLISH MAHOGANY BOOTJACK

Standing form. Turned stiles, braced by short turned spindles, support a turned rail from which depends a swinging drop that catches the toe of the boot, the drop being under control of the user. Foot-piece set at an angle. Drop decorated with needle-work which is embroidered with glass beads. 20.

No. 10

CARVED SLIPPER BOX

(*Seventeenth century*)

Quadrilateral, built on a molded base; the front carved, intaglio-cameo, with a heart and crossed arrows in the center, these flanked by two pairs of birds under crude tree-conventionalizations; the ends carved in the same style with medallions enclosing six-pointed stars formed of triangles. 15.

No. 11

ENGLISH ADJUSTABLE SHAVING GLASS

(1790-1800) 22.50

Mahogany. Quadrangular mirror swung from the top between baluster supports. Turned standard on a broad circular base with various moldings.

No. 12

ENGLISH WINDSOR HIGH CHAIR

(1750-1775)

No. 12

In the two-tier form. Roundabout arm rail on turned posts and plain spindles, five of the spindles projecting through to support the top rail arch. Turned legs and braces.

No. 13

AMERICAN WINDSOR CHILD'S CHAIR

(*Last quarter of the eighteenth century*)

The back formed by a plain loop and five spindles, the legs and braces turned.

No. 14

AMERICAN WINDSOR ROCKER

(1750-1775)

Comb-back, the arm and back rail in one and penetrated by seven slender spindles supporting a top rail finished in a double-ogee curve. Arm posts plain, with a single incised ring.

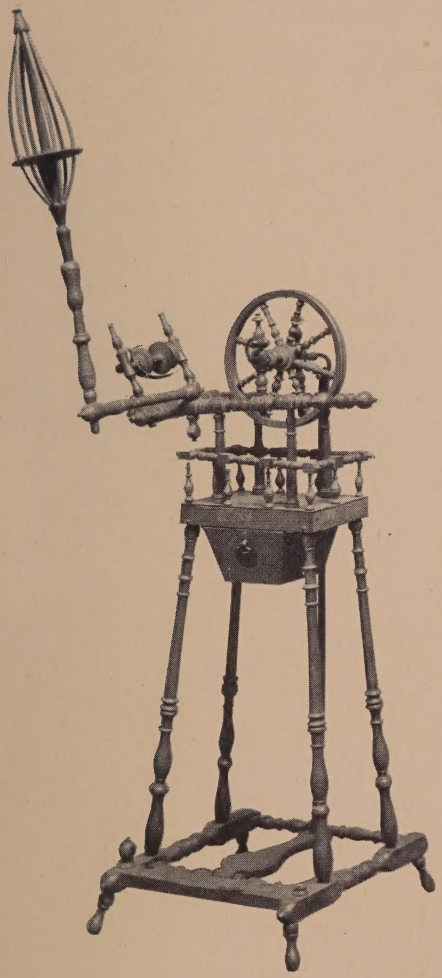
No. 15

OLD SPINNING WHEEL

Tripod form; all the uprights and the spokes of the wheel turned; the distaff formed of slats in the shape of a truncated cone. 17.

No. 16

OLD SPINNING WHEEL — ENGLISH



No. 16

On four delicate turned spindle legs, issuing from turned braces which themselves are supported by short turned feet; the legs uphold a gallery on which the spinning structure is erected, the floor of the gallery and a drawer beneath it showing an inlay. The wheel spokes are turned; the felloe is of pewter; the distaff is formed of strips of rattan. 15.

No. 17

ENGLISH SPINNER'S CHAIR

(*Seventeenth century*)

No. 17

Made of birch, with a rush seat. The stiles are continuous with the back legs, wholly plain, the top rail is scrolled, and four spindle rails in pairs below it are carved in representation of bamboo. The front legs are turned and slender and spread lightly at the feet.

No. 18

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Splat, in pedestal and cyma-scroll outline, pierced with seven openings of various shape; spindles plain; arm posts and legs turned. Arm rail continuous around the back, with the top rail springing in a curve from it.

No. 19

CHILD'S MAHOGANY HIGH CHAIR 11.

(*English, of the Dutch period*, 1725-1750)

No. 19

Straight-backed, with plain stiles and hollowed top-rail, and a splat in the shape of an oviform vase, carved with three narrow apertures or elongated loops. The arms are in the cyma scroll, and rest upon turned posts which are continuous with the legs, the latter being turned in their upper sections and in cabriole form below, with Dutch feet. Turned under-bracing.

No. 20

ENGLISH WINDSOR ARMCHAIR 22.50

(1750-1775)

Two-tier, with eight tapering through spindles and six short ones; the splat carved with conventional trefoils and outlined in half-round cyma curves. Turned posts, legs and stretcher.

No. 21

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

25.

Arm rail in roundabout form, sustaining the arching top rail; plain spindles, and a splat carved with four apertures. Turned arm posts and legs.

No. 22

ENGLISH WINDSOR TWO-TIER ARMCHAIR

35.

(1750-1775)

Urn splat flanked by spindles, and slat-stiles. Slender cabriole legs.

No. 23

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

32.50

Carved and pierced splat, flanked by six spindles which pass through the main back rail and support a curved top rail which springs from the main rail. Arms blunt, with turned posts. The rear legs are turned; the front legs, with Dutch feet, are of later origin.

No. 24

AMERICAN WINDSOR INFANT'S CHAIR

(1750-1775)

22.50

Comb-back, the top rail ended with scrolls; arm posts, legs and braces turned.

No. 25

ENGLISH WINDSOR DOUBLE-BACK ARM-CHAIR

(1750-1775)

45.

Yew. The splat, originally in one piece (it has been repaired with oak), is of an elongated-shovel or oar-blade outline above the arm rail, and there carved into five slats, while below the rail the outline exhibits a jar shape with cyma and C scrolls. Legs of cabriole and Dutch foot form.

No. 26

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

In two-tier form with very low seat, the upper tier based entirely on the arm rail, which is heavy and of the roundabout variety and supported by six knob-and-vase turned posts. The arms are rounded and expand in low mound-shaped hand-rests. The arched top rail is supported by eight spindles; the splat, which continues below the arm rail, is carved in successive curves and pierced in a conventional tree form. Turned legs.

No. 27

OLD ENGLISH MAHOGANY MUSIC STAND

(*Last half of the eighteenth century*)

Adjustable. Slender standard, hatched, carved in relief and turned; scrolled legs with shell carvings, and ball feet.

No. 28

AMERICAN TRIPOD CANDLE STAND

(*First quarter of the eighteenth century*)

Round stand with dish-molding edge, on a long screw-pole on which it can be adjusted at the desired height, the pole issuing from a plain disc which is supported by three spindle legs.

No. 29

OLD ENGLISH CANDLE STAND

(1790-1800)

Mahogany; turned baluster standard. The legs, quadrangular, spread in concave curve, and rest on ball feet. 17.50

No. 30

OLD ENGLISH BASIN STAND IN DUTCH STYLE

(1725-1750)

Tripod. Three spindles based on the ewer platform support a single drawer of concave front, the molded basin-holder above being upheld by cyma scrolls. The knees of the curved legs are carved with a shell and pendent ornament, and the elongated feet with acanthus leaves. Mahogany. 42.50

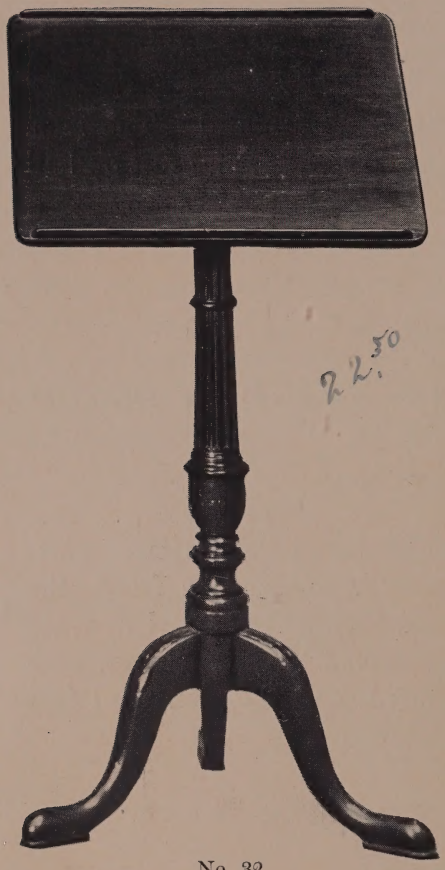
No. 31

MAHOGANY SHERATON TRIPOD CANDLE STAND

(1790-1800)

15.

Turned standard; the legs in concave curve and grooved. The candle platform is encircled by a deep rim having both top and exterior moldings.



No. 32

No. 32

MAHOGANY CHIPPENDALE TRIPOD MUSIC STAND

(*Third quarter of the eighteenth century*)

Fluted standard with turned moldings, the bulb carved with acanthus leaves; carved leaves on the knees.

No. 33

TALL ENGLISH MAHOGANY WINE COOLER

(1790-1800)

Quadrilateral, with a flat top in double section opening wing-like, the wings serving as side extensions of the table-top. Three compartments, the fronts of the two upper ones carved with garlands of ribbons, that of the lower fluted and reeded. Sides with recessed panels.

No. 34

SHERATON DESK CHAIR

(1790-1800)

Top rail and arms form a horseshoe curve, the arms inclining at a comfortable angle. The stiles are grooved, and the back has three slats, each grooved and having at its middle a rosette and at its expanding top a leaf carving. Legs straight, grooved and underbraced. 52.50

No. 35

MAHOGANY CHIPPENDALE ARMCHAIR

(1760-1770)

Broad splat carved above into five slats in wavering lines and molded, the outer slats bordered with long leaf carvings; the lower part of the splat is solid and pierced with quatrefoil and crescent apertures. Top rail with shell and acanthus carvings; straight legs with the double-ogee molding; underbraced. 47.50

No. 36

MAHOGANY CHIPPENDALE UPHOLSTERED CHAIR 60.

(1750)

Cabriole legs, the knees heavily carved in the acanthus motive, with boldly carved animal-claw feet.

No. 37

MAHOGANY CHIPPENDALE ROUND-ABOUT

(1750-1760)

42.50

Corner chair, with two vase-shaped solid splats and three turned posts, supporting a semicircular top rail and arms on the same plane. All plainly polished, without carving. The front leg is of cabriole pattern, the knee being carved with a large acanthus leaf, and terminates in a claw foot.

No. 38

CHIPPENDALE WALNUT ARMCHAIR

(1760-1770)

Elaborate splat with C-scroll outline, suggesting in its lower courses ecclesiastical architecture, with a presentation of five tall arches in two tiers, and a row of quatrefoil piercings. The edges are carved with leaf scrolls, similar motives appearing on the top rail. The knees of the cabriole legs are heavily carved. Ball and claw feet. 125.

No. 39

EARLY AMERICAN BEECH ROCKER

A home product in the strict sense of the word. The back is formed by four rails and eight slats carved with diamonds, stars within circles, and concentric rings, between plain stiles. The top rail is further carved with a scampering goat. The flat arm rests terminate in knobs, and the chair is underbraced. 22.50

No. 40

MAHOGANY CHIPPENDALE SIDE CHAIR

(1760-1770)

Ladder-back, the horizontal slats and top rail plain, and pierced with tubular and pennant-shaped openings; the stiles also plain. Legs straight, with double-ogee fluting, and underbraced. 17.50

No. 41

MAHOGANY CHIPPENDALE ROUND-ABOUT

(*Third quarter of the eighteenth century*)

22.5°

Corner chair; top rail and arms forming a continuous horizontal semicircular curve and supported by three turned posts and two broad splats which are carved in cyma outline and pierced with sinuous apertures. Straight legs with knee braces, and underbraced.

No. 42

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

25°

Two-tier form, the arching top rail tapering sharply as it enters the arm rail; six spindles, a splat freely carved and pierced, and turned arm posts and legs.

No. 43

ENGLISH WINDSOR ARMCHAIR

(*Last quarter of the eighteenth century*)

57.5°

The back is fan-shaped, with quadrangular stiles and four quadrangular rails, a spindle rail being sprung as a broad arch below the lowest of these rails. The splat is straight sided, and cut through with numerous long, angular incisions. Cyma-scroll arms issue from the stiles and rest upon curved supports. The legs are turned.

No. 44

No. 45

AMERICAN SPINNING REEL WITH DIAL (LATE EIGHTEENTH CENTURY) AND OLD SPINNING WHEEL, WINDING REEL AND PAIR OF CARDS

No. 44

AMERICAN SPINNER'S REEL WITH DIAL

(*Last quarter of the eighteenth century*)

Maple. Tripod form, with slender cyma legs and elongated feet, and plain turned standard. Round, table-top, containing the registering dial; the winding-reel projecting from the side of the table has turned arms.

(*Illustrated*)

No. 45

OLD SPINNING WHEEL, WINDING REEL AND PAIR OF CARDS

The spinning wheel in tripod form, the members all turned; on the distaff a generous bundle of flax. The reel—its arms turned—is rigged on a small tower built upon an upright fixed in a three-legged stool, and is geared to an indicator which records the lengths wound. The indicator is marked "Wil'm Keim, Germantown, 1803."

(*Illustrated*)

No. 46

ENGLISH SPINNER'S CHAIR

(*Eighteenth century*)

Oval seat, with cane center; straight back, with turned stiles supporting a deep top rail carved with leaf-scrolls in low relief. Two rails, each carrying a cock-bead molding and connected by three knob-turned tapering spindles. Turned legs and stretcher, the legs raking and with lightly spreading tapering feet.

No. 47

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Continuous arm rail, increased in height around the back, and with a simple carving marking the shoulders. Splat carved in two arms above an umbilicus or circular grooved medallion centered by a low boss, and below this in cyma outline about a leaf-form opening. Six straight spindles on either side, and bent arm posts. Slender turned legs. (Slightly repaired.)

No. 48

AMERICAN WINDSOR ARMCHAIR

(*Last quarter of the eighteenth century*)

The back spreading in fan-shape, the rounded arm rests curving. The spindles and arm posts are girdled with incised rings, as are the turned legs and braces and the spindle stretcher.

No. 49

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

The back in two tiers, with six slightly tapering spindles piercing the arm rail, and a splat outlined in gentle curves and further carved. Turned arm posts and legs and attenuated feet.

No. 50

ENGLISH WINDSOR ARMCHAIR

(*Last quarter of the eighteenth century*)

Of delicate outline in which the angular and curvilinear are gracefully worked together and in a very substantial form. Keystone back, the stiles and rails quadrilateral. Of the latter there are four, in pairs at top and bottom, with a line of globular units posed between each pair, and six slender spindles set obliquely between the inner rails, three on either side of a trim and refined splat with heart and diamond carvings. The arms are in cyma scroll, on hollow-curved posts, and the legs and braces are turned.

No. 51

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

In the two-tier form; the back being of yew, with eight spindles and a splat which rises in pedestal shape from the arm rail, continuing in cyma outline and with various piercings; below the arm rail the splat is in cyma and concave curves and is twice pierced. Posts and legs turned.

No. 52

AMERICAN WINDSOR ARMCHAIR

(*Last quarter of the eighteenth century*)

Arched back, the spindles turned, and the back additionally supported by two outside spindles fitted into a rear extension of the seat. Short, scrolling arms on vase-turned posts which rake backward; shaped seat. Turned legs with attenuated feet.

No. 53

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

Yew. Broad Chippendale splat in a single piece, and eight spindles, supporting the arched back. Legs of the cabriole order with Dutch feet.

No. 54

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Arch back, with eight spindles passing through the rounded arm rail, and a wheel splat. The legs are of cabriole pattern and have Dutch feet.

No. 55

ENGLISH WINDSOR DOUBLE-TIER ARM-CHAIR

(1750-1775)

Yew back, arched, with a one-piece Chippendale splat and six spindles, the arms spreading. Slender turned legs.

No. 56

ENGLISH WINDSOR LOW-BACK ARM-CHAIR

(1750-1775)

The plain arm rail is in the conventional semicircular form of both the single-tier and double-tier Windsors, with a deep top rail or over-rail posed upon it at the back. The arm rail is supported by two slat-posts and a fencing of eighteen tapering spindles, interrupted by a solid splat of the urn pattern. The seat is hollowed and shaped, and the straight legs have a short vase-turning.

No. 57

OLD ENGLISH TEA TABLE

(1790-1800)

Round top with raised and molded edge. Mahogany. Turned standard; scrolled legs, with ball feet.

No. 58

AMERICAN CURLY MAPLE SQUARE-TOPPED STAND

(*Last half of the eighteenth century*)

Turned standard, with bulb, on three cyma-curve legs with slender elongated feet and flat shoes.

No. 59

OLD ENGLISH BASIN STAND IN DUTCH STYLE

(1725-1750)

Mahogany; originally in the traditional form of an open circular top or molded rim to carry the basin, this stand has had inserted at some time a solid platform of mahogany, making a table of it. Turned spindles support the single drawer, the rim supports above them being scrolled. Legs carved with acanthus scrolls.

No. 60

OLD ENGLISH TEA TABLE

(*First half of the eighteenth century*)

Mahogany; the top round, with a slightly raised and molded edge. Turned standard in baluster form; plain legs of convex curve.

No. 61

OLD ENGLISH ROUND-TOP TEA TABLE

(1750-1775)

Mahogany; the standard turned, with plain moldings; the bulb inlaid. Legs in cyma curve, with elongated feet.

No. 62

SET OF FOUR HEPPLEWHITE SIDE CHAIRS

(1785-1795)

17.50 ea.

Straight stiles, divergent; convex top rail; the splat carved as a lyre. The rail has a conventional molding, with rosettes in the quadrangular corners over the stiles. The stiles are grooved, as are the tapering legs.

No. 63

MAHOGANY CHIPPENDALE UPHOLSTERED ARMCHAIR

(1760-1770)

107.50

Seat rails and legs carved with a conventional angular fret or grill motive in low relief, and incised rosettes; the lower edge of the rails with a rope molding. Arm supports carved with a beaded molding and a shell. Legs straight and underbraced, the cross-brace carved.

No. 64

FRAME OR MODEL OF AN ANTIQUE DEEP-SEAT ARMCHAIR

Slat-back, the slats three in number and transverse, as rails, plain and of scrolled outline. The round arms are hollowed and rest on turned posts which penetrate the seat frame and are based on the upper braces. The legs are turned. The skirt, of scroll outline, is carved with a garland, and another garland appears on a central expansion of the stretcher below. 10.

No. 65

MAHOGANY CHIPPENDALE SIDE CHAIR

(1760-1770)

Ladder-back, its "rungs" and top rail with diamond, quatrefoil and spear-head piercings; stiles with an ogee surface. Bowed front. Legs straight with the double-ogee molding, and underbraced. 42.50

No. 66

MAHOGANY CHIPPENDALE ARMCHAIR

(1760-1770)

Similar to the preceding (No. 65) and originally of the same set. The arm rests are in a cyma curve and the supports, also curved, have an ogee molding, as have the straight legs, which are underbraced. 80.

No. 67

PAIR MAHOGANY ENGLISH SIDE CHAIRS

(*Transition period*, 1780-1790)

27.50 E.

Stiles and top rail in continuous line form the arched back, their surface a double-ogee molding. The splat, in long, shallow-concave outline, spreading at the top and belted at the waist, is carved as five light slats, the central one refined to a delicate slenderness, and each grooved and reeded. At the top a conventional floral design is carved in the rail, a pendant running down the central slat. Straight legs grooved and underbraced.

No. 68

PAIR MAHOGANY ENGLISH ARMCHAIRS

(*Transition period*, 1780-1790)

42.50 E.

The back takes a shield form in outline supplied by the stiles and arching top rail. In the splat, scrolling acanthus leaves are carved in full relief within a circular frame formed by the C-scroll and upheld by three slats of crescent outline. Top rail and stiles with a continuous double-ogee molding, which reappears on the arm rests. Ends of the arms carved with leaves in low relief. Seat with swell and hollowed front. Straight legs, underbraced.

No. 69

MAHOGANY CHIPPENDALE UPHOLSTERED ARMCHAIR

(1750)

Cabriole legs with C-scroll and acanthus border moldings. Arm heads carved with large acanthus leaves, the supports with a double-ogee molding. A carved framing or molding extends from the arms upward and over the top.

No. 70

MAHOGANY CHIPPENDALE ROUND-ABOUT

(*Third quarter of the eighteenth century*)

25.

Corner chair, the arms and top rail extending in a continuous semicircular horizontal curve, supported by three turned posts and two broad splats which are carved in architectural motives. Straight legs.

No. 71

MAHOGANY ENGLISH ARMCHAIR

(*Transition period*, 1780-1790)

40.

Back in the form of a rounded arch formed by stiles and top rail in one, the surface traversed by a double-ogee molding except over the splat, where it is replaced by a banderole. Splat in five slender slats, grooved and reeded, on a balustrade with elongated quatrefoil interstices. Ends of the arm rests channeled, and the supports carved with leaves. Seat with swell front. Straight legs grooved and underbraced.

No. 72

CHIPPENDALE WALNUT ARMCHAIR

(1760-1770)

55.

Splat carved in four slats with intersecting arches, a rosette and a polyfoil orifice; the top rail with foliations, a narrow leaf molding, and flutings toward the ends. Cabriole legs with acanthus carvings; bird's-claw and ball feet.

No. 73

MAHOGANY CHIPPENDALE MODEL ROUNDABOUT OR CHILD'S CHAIR

(*Third quarter of the eighteenth century*)

These chairs, made as craftsmen's models, served also as chairs for children. A corner chair, arms and top rail in one semicircular sweep, on three turned post supports, and with two solid splats in vase-shape. Cabriole legs with animal-claw feet, all except the hind leg carved at the knee with bold lion-masks, the legs all showing most careful and considered modeling.

No. 74

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

The splat is carved in three slats, spreading and subdividing near the top, where pointed arches are formed and a bell-shaped interlacement appears. Top rail carved with acanthus scrolls, its ends in leaf-form. Straight legs with the double-ogee molding.

No. 75

TWO MAHOGANY CHIPPENDALE ARM-CHAIRS

(1760-1770)

Broad splats carved and pierced in Gothic window and tracery effects; top rail carved in low relief with conventional leaf motives; stiles channeled and reeded. One of the chairs has a straight, flat front, or seat-frame; the front of the other is bowed.

No. 76

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1750-1760)

The splat is carved with six vertical elliptical apertures arranged in sets of three. The top rail, fluted toward the corners, is carved above the splat with a shell and scrolls. Cabriole legs with acanthus-leaf and scroll carving and ball and claw feet.

No. 77

MAHOGANY ENGLISH ARMCHAIR

(*Transition period*, 1780-1790)

135.

Stiles and top rail worked as one give a shield outline, and are boldly carved with rosettes and garlands, as well as with acanthus-scroll and beaded borders or edge-moldings. In the splat two delicate slats, rising in a shallow concave curve, expand and, recurving at the top, unite in forming a circular frame for an open-work carving of the acanthus; this is highly conventionalized, and treated as branching from a jar or stand, which in turn rests on an urn-shaped pillar or pedestal carved from an intermediate or third slat. Legs straight and plain.

No. 78

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1750-1760)

Splat carved with quatrefoils, rosettes and arches—at the top a cyma arch—and the top rail with leaf scrolls. Stiles plain. Cabriole legs with long acanthus leaves and claw and ball feet.

No. 79

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

The outline of the splat is in sinuous curve, its body being carved in concentric strips, all expanding about a quatrefoil piercing near the center. Top rail stiles and legs all plain; underbraced.

No. 80

AMERICAN CHIPPENDALE MAHOGANY SIDE CHAIR

(1755-1765)

The splat presents a delicate cyma-arch, and polyfoil and leaf-shaped apertures, and the top rail is carved with C and acanthus scrolls; the stiles are grooved. The front of the seat rail is carved with a shell in bold relief, and the cabriole legs are heavily carved in the acanthus motive; ball and claw feet.

No. 81

CHIPPENDALE WALNUT ARMCHAIR

(1760-1770)

Splat of Gothic suggestion, carved with arches, a quatrefoil and other ornament, the outline effected in the C-scroll. Top rail carved at center and ends with conventional leaf motives. Huge leaves boldly carved on the cabriole legs which terminate in bird's-claw and ball feet. 70.

No. 82

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

The splat, which is carved at the top with the round arch and at the base with the pointed arch, in tripartite arrangement, expands in ovoidal form near the center, where it encloses an intertwining ribbon-loop of trefoil outline. The principal lines are further adorned with detail carvings. Straight legs with the double-ogee surface; underbraced. 30. ea.

No. 83

AMERICAN CHIPPENDALE MAHOGANY SIDE CHAIR

(1750)

Scrolling top rail, with C-scrolls descending and forming the upper part of the splat, which continues in cyma outline to a quadrangular base. Above the splat the rail is carved in a sunken medallion effect with sundry foliations and scrolls. At the center of the front of the seat frame and on the knees of the cabriole legs is carved a single shell, in relief. Ball and claw feet. 27.50

No. 84

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

70 ea

The entire back is a grill compounded of interlacing arches and geometrical designs, with incidental decorative carving. The top rail is formed of a succession of heavily carved scrolls, with a shell-form at the center. The stiles, which are plain, have architectural caps, and the legs are straight and plain and underbraced.

No. 85

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

17.50

Arched back, the arms springing from it in cyma scroll and supported by curving posts. Eight slender spindles, with two extra ones at the rear resting on an extension of the seat. Legs simply turned.

No. 86

ENGLISH WINDSOR TWO-TIER ARMCHAIR

22.50

(1750-1775)

Comb-back, with six spindles, and a solid splat in the urn pattern. Arm posts in the C-scroll; turned legs. Part of the seat is new.

No. 87

No. 87

ENGLISH WINDSOR HIGH CHAIR

(1750-1775)

Palmate back formed of a single railing, four spindles and a wheel splat; scrolled arms with turned posts; turned legs and braces.

No. 88

AMERICAN HIGH CHAIR

(*Last quarter of the eighteenth century*)

Child's chair with a high seat and foot-rest; stiles, spindles and top rail plain; hand rails or arm rests curved down to form their own posts or supports. Turned legs and stretcher; spindle braces.

No. 89

AMERICAN WINDSOR SIDE CHAIR

(*Last quarter of the eighteenth century*)

Fan-back, the top rail ending in scrolls. The stiles are turned, as are legs and braces, and the spindles are plain.

No. 90

AMERICAN WINDSOR ARMCHAIR

(*Middle of the eighteenth century*)

42.50

Hoop-back; the arm posts turned and the tilted arm rests flattened and shaped in scroll outline. The spindles all plain and the legs and braces turned.

No. 91

AMERICAN WINDSOR HIGH DESK CHAIR

(*Last quarter of the eighteenth century*)

27.50

The seat raised on tall turned legs, which carry also a foot rest several inches above the floor. Plain loop back with seven plain spindles.

No. 92

AMERICAN WINDSOR ARMCHAIR

(*Last quarter of the eighteenth century*) 40.

Straight back, with turned stiles and two flat rails. The narrow arms spread slightly and curl under at the ends, and their posts, which are turned, continue below the seat and rest in the top brace. Legs and stretcher turned, the braces spindle. Rush seat.

No. 93

AMERICAN WINDSOR ARMCHAIR

(*Last quarter of the eighteenth century*)

Round-topped back, the arm rail almost square, and, itself horizontal, meeting the front posts at an acute angle, these posts, which are plain spindles, curving back and downward to the seat. Front legs with a turned vase in one small section, the back legs wholly plain; stretcher and braces in spindle form. 20.

No. 94

PAIR ENGLISH WINDSOR ARMCHAIRS

(1750-1775)

Both arm rail and the curving top rail which springs from it are of heavy form and quadrilateral, and the spindles are correspondingly stout. The splat is characteristically carved and the arm posts are baluster turned. The arm rests are divergent. Back legs turned; front legs, which have Dutch feet, are of later origin. 20.

No. 95

AMERICAN SIDE CHAIR

(*About* 1800)

Deep top rail, plain and somewhat hollowed, its corners chamfered; stiles curving slightly backward and the spindles of the back girdled. Straight legs, also girdled, and spindle underbracing.

No. 96

PAIR ENGLISH WINDSOR ARMCHAIRS

(1750-1775)

Splat carved in various form and outlined in cyma and other scrolls. On either side of it three spindles, passing from the rounding top rail through the arm or back rail to the seat. Two spindles under either arm, the arm posts turned. Rear legs turned; the front legs, which have club feet, are of later date.

No. 97

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Continuous arm and back rail from which the curving top rail springs; six back spindles and the characteristic carved splat of the day. The arm posts, which rake, are turned in the knob and vase pattern; the legs are turned and have knob feet.

No. 98

AMERICAN WINDSOR TALL-BACK ROCKING CHAIR

(1750-1775) fine 47.50

Hollowed seat, and roundabout arm rail supported by straight spindles and two turned posts. Above this is a comb-back with turned stiles and its own set of plain spindles, the top rail being scrolled lightly at the ends. Turned legs, braces and stretcher.

No. 99

AMERICAN WINDSOR ROCKER

(*Last quarter of the eighteenth century*)

Oval seat, slightly hollowed and grooved; straight round stiles, into which a round top rail fits; the two outermost spindles stop at the top rail, while five of the spindles project through it and support a narrow head rest above. Round arm rests, slightly curved; simply turned legs.

No. 100

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Spreading arms, beveled at the ends, the arm rail supporting the arching top rail. Splat with scrolling outline and pierced; six plain spindles. Turned arm posts and legs. 17.50

No. 101

AMERICAN WINDSOR TALL-BACK CHAIR

(1750-1775) good.

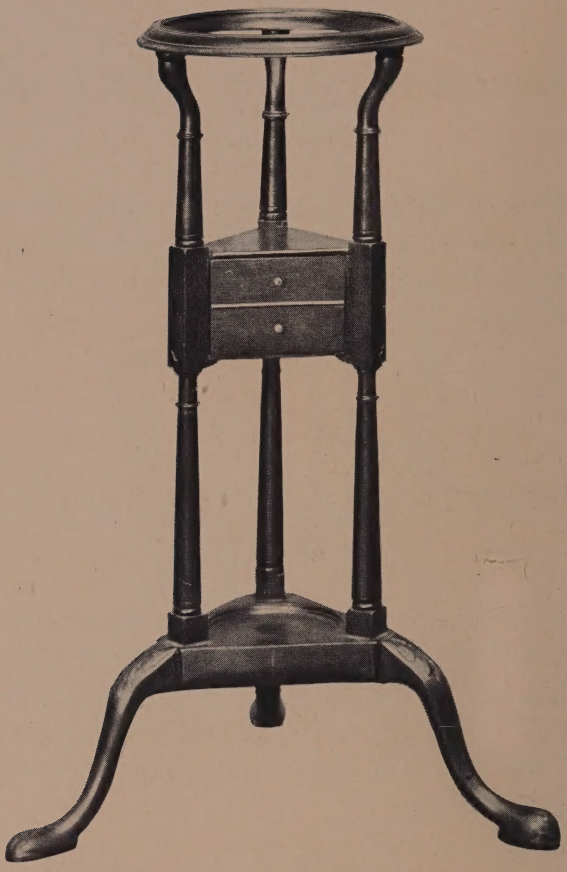
Comb-back, the ends of the top rail scrolled. The arm rail is flattened and tilted downward toward the back, while across the back it is still further drooped; front posts turned in nine-pin form. The lower sections of the legs are turned in cylindrical form, the upper in club-shape. 37.50

No. 102

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775) 32.50

The top rail is scrolled in cyma curves and the center is hollowed as a head rest. The stiles are slats set broad side on. In addition the back has six spindles, and a solid splat of urn pattern. Turned legs.



No. 103

OLD ENGLISH BASIN STAND IN DUTCH STYLE

(1725-1750)

Mahogany tripod, the legs and elongated feet each displaying leaf carvings. The posts are turned and tapering, and expanded into quadrangular sections where they support the deep drawer, which is in the guise of two drawers; the basin-holder is molded.

No. 104

OLD ENGLISH TEA TABLE

(*Last half of the eighteenth century*)

Mahogany; round top with raised edge. Turned standard; the legs plain.

No. 105

CHIPPENDALE TILT-TOP TRIPOD TABLE

(*Last half of the eighteenth century*)

Top circular and flat, without ornamentation. Mahogany. Standard with a band of spiral fluting at its center, and further spiraling on the bulb; legs plain.

No. 106

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

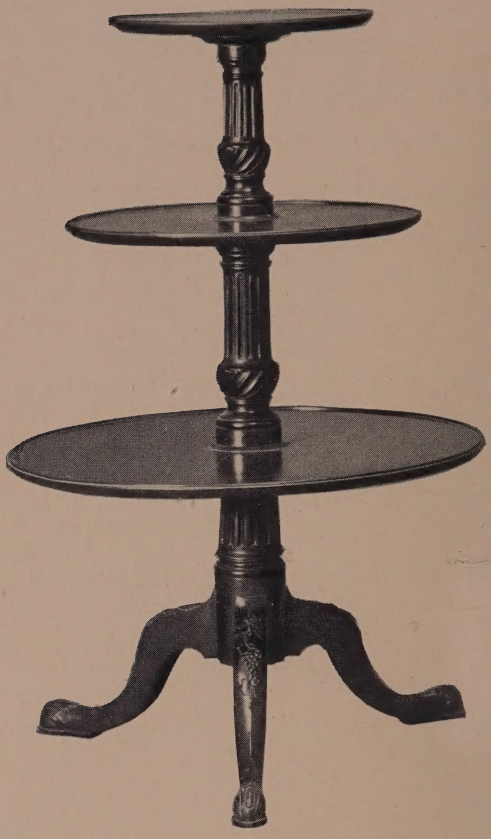
Top circular and plain, its edge grooved and raised. Mahogany. Turned standard; leaf carvings over the knees; slender and delicate elongated feet.

No. 107

CHIPPENDALE TILT-TOP TRIPOD TABLE

(*Last half of the eighteenth century*)

Circular, plain top, the edge raised and carrying a half-round molding. Mahogany. Turned standard in tripartite baluster form, without carving; plain legs.

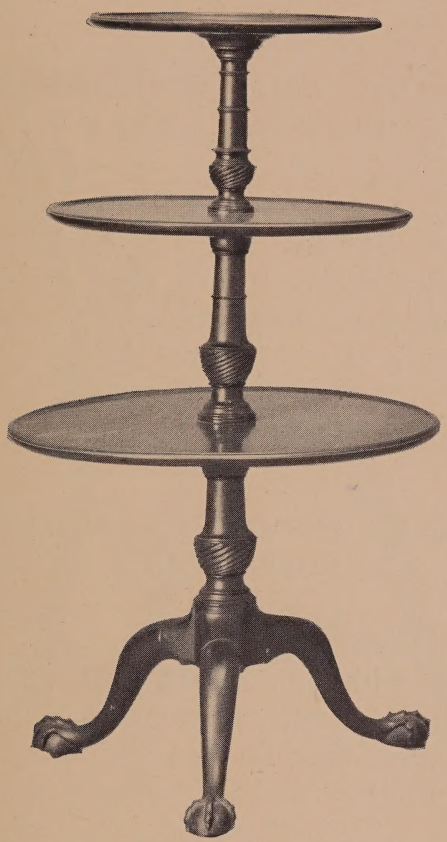


No. 108

MAHOGANY CHIPPENDALE DUMB-WAITER TABLE

(1750-1775)

Three-tier. Each section of the column is turned and grooved, and the upper sections have bulbs showing a spiral fluting. The cyma legs and high pointed feet are carved with leaf and branch motives, in relief.



No. 109

MAHOGANY CHIPPENDALE DUMB-WAITER TABLE

(1750-1775)

72.50

Three-tier; each tray plain, with molded rim. Each section of the standard is turned with simple moldings and has a bulb with spiral fluting. The legs are plain, with claw and ball feet.

No. 110

MAHOGANY CHIPPENDALE DUMB-WAITER TABLE

(1750-1775)

Two-tier. The standard is grooved, with one bulb showing a spiral fluting and the other an acanthus-leaf scroll, and the cyma legs are carved in floral motive and terminate in slender elongated feet.

No. 111

MAHOGANY CHIPPENDALE REVOLVING BOOKSTAND

(1775)

Circular, with four compartments and flat top. The supporting column is channeled, with a bulb displaying a shell-fluting; the legs are carved with shells, scrolls and pendants, and the feet with shells.

No. 112

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

The top is circular and plain, with a half-round molding at the edge. Mahogany. The standard is large and baluster-shaped, the entire surface carved in the acanthus-leaf motive in relief on a diapered ground. Acanthus leaves on the legs, which terminate in bird's-claw and flattened ball feet.

No. 113

SET OF FOUR ENGLISH SHOVEL-SEAT CHAIRS

(1750-1775) 30. Ea.

The seat in form of a shovel, the back fan-shaped, with five spindles supporting a scrolled and hollowed top rail which is further upheld by two heavier spindles based upon a projection of the back of the seat. Turned legs.

No. 114

SET OF SIX ENGLISH WINDSOR SIDE CHAIRS

(1750-1775)

With three plain spindles on either side of it, the broad splat of scrolling outline is carved in wheel form and further pierced, and the back rail is additionally supported by two spindles resting on a seat-projection at the rear. The legs are turned.

No. 115

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Arched back, with a carved splat embracing the wheel pattern, and eight spindles. Arms supported by more spindles and two scrolling posts. Slender legs with Dutch feet.

No. 116

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Arm rail and top rail are of square form, the top rail tapering where it enters the other. Plain spindles and carved splat. The arm posts are not mates. Turned rear legs; the front legs, with club feet, are of later date.

No. 117

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Spreading arms, tilted downward, the arm rail continuous around the back and supporting the arched top rail, which is reached by ten spindles passing through the arm rail; the latter is upheld by eight more short spindles and two curving arm posts. Turned legs and braces. 20.

No. 118

ENGLISH WINDSOR TWO-TIER ARMCHAIR 25.

(1750-1775)

The carving of the splat presents hook and shuttle shapes, and its outline sundry scrolls. The spindles number four on either hand. The arm posts are turned and have a considerable rake and the legs are turned; knob feet.

No. 119

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

37.50

The entire upper part of the chair is yew, of mellow tone. The spindles are tapering, and the splat, exhibiting convex, concave and ogee curves in its outline, is extensively pierced in various form. Turned posts and cabriole legs with Dutch feet.

No. 120

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

27.50

Six through spindles, and a splat outlined in wedge form and cyma scroll and characteristically carved; turned posts and legs, and knob feet raised on pegs.

No. 121

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

32.50

The splat is carved in a characteristic Chippendale pattern and is of a single piece of wood from seat to the arching top rail. The back has eight through spindles, and a number of short ones support the arms. Cabriole legs with Dutch feet on low shoes. (Two spindles repaired.)

No. 122

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775) 32.50

Arched back with seven spindles (no splat), a number less often found than six, eight or nine, or even ten. The semicircular arm rail has a rounded surface and the arm-ends are beveled on the under side. The arm posts are in baluster turning and the legs are turned.

The following four lots are all English paintings on glass, of the early part of the nineteenth century (the painting being done on the under side of the glass), and all the pictures have black frames.

No. 123

"AUTUMN AND WINTER"

A woman and child gathering fruits, on one hand; and on the other a young woman and boy and a man skating. 8.

No. 124

"IN MEMORIAM"

Inscribed: "A monumental tribute of respect to the memory of his late Royal Highness Frederick, Duke of York and Albany, the soldiers' friend and England's hope. Died January 5, 1827. Published and painted by W. B. Walker, 35 Kirby Street, Hatton Garden." 7.

No. 125

"THE PRODIGAL SON"

On one hand "The Prodigal Son Taking Leave" (of his parents); on the other, "The Prodigal Son in Excess" (with wine and fair frailty).

No. 126

THREE RELIGIOUS PAINTINGS

"THE LORD'S SUPPER."

"THE RESURRECTION OF CHRIST." "'And for fear of him the keepers did shake, and became as dead men.' *Matthew,* Ch. XXVIII, ver. 4."

"THE LAST SUPPER." "'And he took bread, and gave thanks, and brake it and gave unto them, saying, This is my body which is given for you; this do in remembrance of me.' *Luke,* Ch. XXII, ver. 19." (Cracked.)

OLD ENGLISH OAK AND WALNUT FURNITURE

No. 127

TWO FOOTSTOOLS

(*Eighteenth century*)

(*A*)—Oak. Top bordered by two moldings; the skirt edged with a molding of arches. Turned legs, plain stretchers and knob feet.

(*B*)—Plain bench-form, the board legs inserted in the top; no underbraces.

No. 128

OAK MILKING STOOL

(*Seventeenth century*)

8!

On three plain spindle legs, which rake slightly and penetrate the seat.

No. 129

OAK MILKING STOOL

(*Seventeenth century*)

6.!

Tripod, the plain spindle legs, with broad rake, inserted in a tilted seat.

No. 130

ENGLISH OAK SQUARE STOOL

(*About* 1660)

25.

All legs, stretchers and underbraces knob-turned.

No. 131

OLD ENGLISH OAK BIBLE BOX

(*Early seventeenth century*)

22.50

The front carries a deep but simple band of grooved and chiseled molding; the sides are carved in an early pattern with a sort of grooved scroll.

No. 132

OAK JOINT STOOL

(*Mid-seventeenth century*)

Oblong seat with thumb-molding at the edge. Skirt carved on all sides with a sinuous scroll-molding. Legs turned in the sausage pattern; plain quadrilateral underbraces.

No. 133

OAK JOINT STOOL

(*Early Jacobean*)

Oblong seat; legs turned in the vase, ring and bulb style; plain underbraces.

No. 134

OAK JOINT STOOL

(*Early Jacobean*)

Oblong seat with molded edge; the skirt with a deep grooved molding of round arches. Turned legs with plain underbracing.

No. 135

JOINT STOOL

(*Early Jacobean*)

27.50

Oak; oblong seat edged with a thumb molding; the skirt outlined in cyma scrolls. Legs and braces turned.

No. 136

ENGLISH OAK SQUARE STOOL

(*About* 1660)

25.

The four legs are turned in spiral form, and under-braced, the braces being carved with transverse C-scrolls lying back to back. Seat upholstered in old English needlework.

No. 137

OAKEN CORNER WHATNOT

(1790-1800)

27.50

For suspension. Double outline of scrolling tracery carved in four-sided strips; three shelves with curving front, and a cabinet with a roll-front.

No. 138

CHILD'S OAK HIGH CHAIR

(*English—Last quarter of the seventeenth century*)

17.50

No. 138

Wedge-shaped seat, and straight back with two rails and two slats. The top rail has an egg and dart ornamentation and is carved at the ends with shells, from which pendants extend down the stiles. The arms are in cyma scroll and have quadrangular posts. The skirt is deeply carved in lunettes, and a thumb-nail scaling runs down the straight four-sided legs.

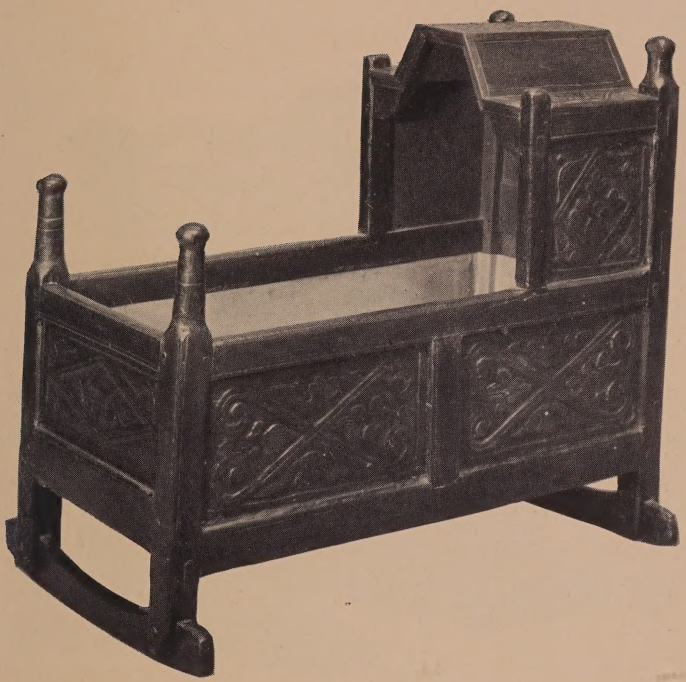
No. 139

ENGLISH OAK INFANT'S CHAIR

(*First quarter of the eighteenth century*)

22.50

Quadrangular high seat on tall, raking legs turned in the vase-ring-and-bulb manner, with turned braces and stretcher. Fan-shaped back, with turned stiles spanned by a rounded top rail with a concave frontal curve. This rail is ornamented with an incised vitruvian scroll and ends in volutes. The splat is ornate, outlined in cyma scrolls, volutes and vase forms, pierced with two circular orifices, and incised in scrolls and floral motives. The arms, with rounded inner surface, carry engraved S-scrolls and pricked rosettes, and their posts are turned.



No. 140

OLD ENGLISH CRADLE

40.

Oak. The foot panel is carved with the date 1760, and the general manner of the carving agrees with the date, but the style and form of the whole show the cradle to have been then copied from one of much earlier date. The head panel is carved with the letters W. S. Everywhere the cradle is bountifully ornamented in what is known as "flat carving"—the ground cut out and the design appearing in the surface plane—with conventional leaf forms and scrolls and medallions, all in panels.

No. 141

INFANT'S ROCKING CHAIR IN ENGLISH OAK

(*Eighteenth century*)

32.50

Built as a winged chair, the wings in cyma curve forming also the sides and arms in one solid piece down to the rocker, and pierced at the arm-ends for a rope or stick to hold the occupant in. Back pierced near the top for a hand-grip.

No. 142

OLD ENGLISH CRADLE

(*Last half of the seventeenth century*)

30.

Oak, ornamented on one side and the ends only. The ends are deeply carved with leaf and blossom and lunette. The top rail of the front has an incised lattice, interrupted at the center by a spray of blossoms. Below are two applied panels containing each a wheel pattern with turned spokes, and at the center this front has three open spaces between slats, the openings barred by turned spindles. The rockers are new.

No. 143

ENGLISH OAK WINGED ARMCHAIR

(*Seventeenth century*)

47.50

Solid back of one quadrangular panel, beveled on the rear side. Solid wings of cyma outline. Plain panels beneath the arms and on all sides between seat rails and underbraces. Some of the paneling is new.

No. 144

67.50

ENGLISH OAK WINGED ARMCHAIR

(*Seventeenth century*)

Solid back of a single panel, the top rail of scroll outline, its center curved as a head-rest. Wings solid, and all spaces under the arms and from seat rail to foot-braces filled with solid panels. Wooden seat.

No. 145

ENGLISH OAK SIDE CHAIR

(1650-1660)

22.50

Spindle-back or banister-backed chair, knob-turned throughout, the stiles topped by flattened knob finials, the back consisting of two rails and five spindles. At the top of one of the legs an ancient has carved the letters S D.

No. 146

ENGLISH OAK ARMCHAIR

(*Last half of the seventeenth century*)

Banister-backed, the banisters, stiles, legs and arm supports all turned. Top rail scrolled and lightly carved with rosettes, and with crude representations of ducks. Underbraced.

No. 147

ENGLISH OAK ARMCHAIR

(*Seventeenth century*)

Legs, arm-posts and cross-brace all knob-turned; back, arms and seat covered with an animal's hide with the hair on, apparently that of a light sorrel horse. The thick mane runs transversely across the back, hanging downward; the tail is appended behind the back. Underbraced.

No. 148

ENGLISH OAK THREE-LEGGED CHAIR

(*Eighteenth century*)

Unique form. Simple stiles and top rail, with a solid splat in broad columnar or pedestal shape, all plain. Semicircular seat, upholstered. Cabriole legs, the front one at the center carved with mercurial wings and a foliate pattern, and terminating in a bird's-claw and ball foot.

No. 149

ENGLISH OAK ROCKER

(*Eighteenth century*)

The back rails are plain and between them run twelve beaded spindles in two tiers of six each, while similar spindles are found between the arm rests and knobbed stretchers which pass from arm posts to stiles above the rush seat. Stiles, legs, seat rails and underbraces are knob-turned. The wood has been painted black.

No. 150

ENGLISH OAK ROCKER

(*Eighteenth century*)

Similar to the preceding (No. 149), but smaller, and with short wings or side handles springing from the upper ends of the stiles, these also knob-turned; rush seat.

No. 151

ENGLISH OAK SIDE CHAIR

(1650-1660)

Knob-turned throughout—back, stiles, seat rails, legs and stretchers. The back is formed of two rails and five spindles, and the stiles have flattened knob finials.

No. 152

OAK HALL CHAIR

(*Seventeenth century*)

Spiral-turned stiles with urn finials; scrolled top rail. The solid splat, with acanthus-scroll outline, is carved in bold relief with birds, blossoms and scrolls below a small coronet. Legs and underbraces turned and ridged.

No. 153

ENGLISH OAK WINGED ARMCHAIR ON ROCKERS

(*Seventeenth century*)

Heavily and plainly built, the back solid and ornamented only with a beveled and arched panel carved in outline. The spaces between seat and arm rests are also occupied by solid panels. The outline of the wings or wing panels is a gentle curve. Underbraced.

SECOND AFTERNOON'S SALE

FRIDAY, DECEMBER 4, 1914

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

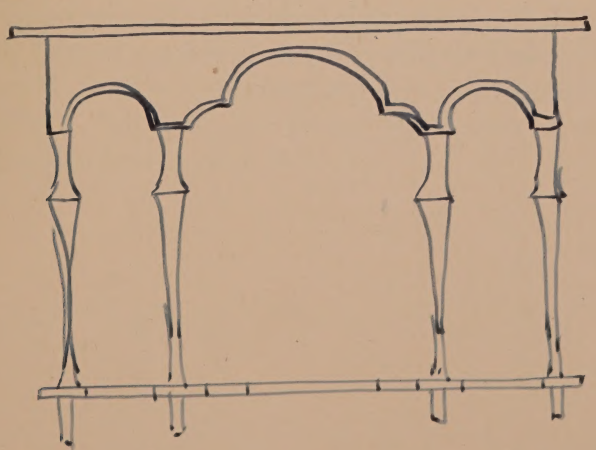
Which includes Catalogue Nos. 154 to 289

No. 154

SMALL WALL TABLE 92.50

(*Circa* 1700)

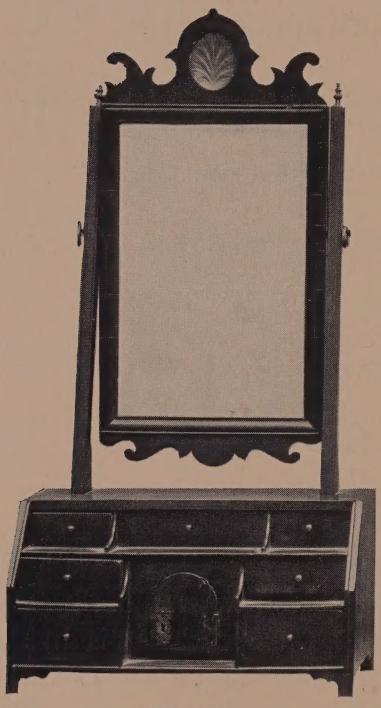
Style, William and Mary, as is characteristically shown in the turned legs and feet and the underbracing. Six legs, four of them in front, where the skirt is divided into a trefoil arch flanked by two simple arches which the legs support. Made from various woods. The ornamental veneer of the skirt is not carried across the rear.



No. 155

ENGLISH WALNUT DRESSING GLASS

(1790-1800)



No. 155

The top and bottom of the mirror-frame are cut in scrolls, and in the top a design of branching fronds is carved in low relief within a sunken oval medallion. The cabinet on which the mirror rests has seven drawers and a locker.

No. 156

PAIR MAHOGANY HEPPLEWHITE KNIFE BOXES

(1785-1795)

The fronts are serpentine, with additional concave curves at either side, and edges and curve-boundaries are minutely inlaid. In each top is an inlaid medallion picturing a flowering potted plant, and the interior has further inlaying.

No. 157

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Broad splat with a variously scrolled outline and pierced with heart-shaped and scroll apertures. Plain spindles and turned arm posts and legs. Arm rail continous and supporting at the back the arched top rail.

No. 158

PAIR ENGLISH WINDSOR ARMCHAIRS

(1750-1775)

Arm rail continuing across the back, the arms divergent and resting on turned posts and plain spindles. The back spindles pass through the arm rail to hold up the curving top rail, three of them on either side of a broad carved splat. Turned legs.

No. 159

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Vase-and-knob turned arm posts, raking, and supporting an arm rail which projects before them and extends around the back, the arching top rail springing from it. Plain spindles, the broad splat carved and pierced. Legs turned; knob feet.

No. 160

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

50.

Chippendale splat in one piece, with eight spindles supporting the arched back. Yew. Cabriole legs and Dutch feet.

No. 161

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

62.50

Yew. Chippendale splat in a single piece, and eight through spindles; additional side spindles; and the arm posts are of spindle form in concave curve. The back is in the characteristic arch form, and the legs are cabriole with Dutch feet and low shoes.

No. 162

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

30.

Yew, except the seat. Roundabout form as to arm rail, which rides on six turned posts with a broad rake, and supports an arched upper back having eight spindles and a scrolled and pierced splat. Turned legs with attenuated feet.

No. 163

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

30.

Yew top; the top rail (repaired) rises from the arm rail in a gracefully expanding arch, over eight spindles and a splat which exhibits the C, cyma and wave scroll outlines and variously pointed piercings. Turned arm posts and legs and knob feet.

No. 164

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

27.50

Arm rail of the roundabout fashion, the arm rests scrolled; from it the top rail springs in the form of an arch; four short and seven long spindles, all turned as a succession of superposed small balusters. Slender turned legs, braces and stretcher.

No. 165

MAHOGANY CHIPPENDALE ARMCHAIR

(1760-1770)

In the Chinese Chippendale style. The entire mahogany structure of the chair is carved in representation of the bamboo, and throughout the back and below the arm-rests is a characteristic Chinese fret or grill. Underbraces in the same bamboo guise. On one arm is a metal plate declaring that the chair originally belonged to the English poet Southey—doubtless meaning that it once belonged to him, that poet laureate having lived from 1774 to 1843.

No. 166

MAHOGANY CHIPPENDALE SIDE CHAIR

(1740-1750)

The splat worked largely in an interlacing ribbon effect is carved with two six-petaled blossoms, another blossom appearing with leaves in the top rail, which is carved at the corners with shell-scrolls. The stiles are channeled and the cabriole legs, with claw feet and underbraced, are carved with depending palm leaves.

No. 167

MAHOGANY CHIPPENDALE ARMCHAIR

(1760-1770)

Long and short C-scrolls, with the S-scroll worked as a conventionalized acanthus leaf, form the outline of the splat, which exhibits narrow arched windows and a bold tracery, its carvings extending into the top rail. The straight legs have the double-ogee molding, and carved openwork corner-braces, and the chair is underbraced.

No. 168

MAHOGANY CHIPPENDALE SIDE CHAIR

(1740-1750)

Splat outlined in long cyma and short C scrolls which give its form the suggestion of a Greek vase, these enclosing a slender intertwining carving in a ribbon effect, and a button and tassel. Top rail carved with acanthus-leaf scrolls and a C-scroll. Skirt with a rope edging. Cabriole legs carved with cartouches and scrolls. Bird's-claw and ball feet.

No. 169

ENGLISH MAHOGANY SIDE CHAIR

(*Dutch period, first quarter of the eighteenth century*)

Round stiles, curving into a top rail hollowed at the center and having little carving. Broad, solid, plain splat, the outline showing the C and cyma scrolls and a rolled scroll. Cabriole legs, the knees carved with a blossom and leaf ornament; bird's-claw and ball feet. A single turned brace between the back legs.

No. 170

ENGLISH MAHOGANY ARMCHAIR

(*Dutch period, first quarter of the eighteenth century*)

Solid splat, with a C-curve and cyma outline above a pedestal base; carved aloft, where it enters the top rail, with a fluted shell. Cabriole legs with knees boldly carved in leaf forms; bird's-claw and ball feet.

No. 171

ENGLISH MAHOGANY ARMCHAIR

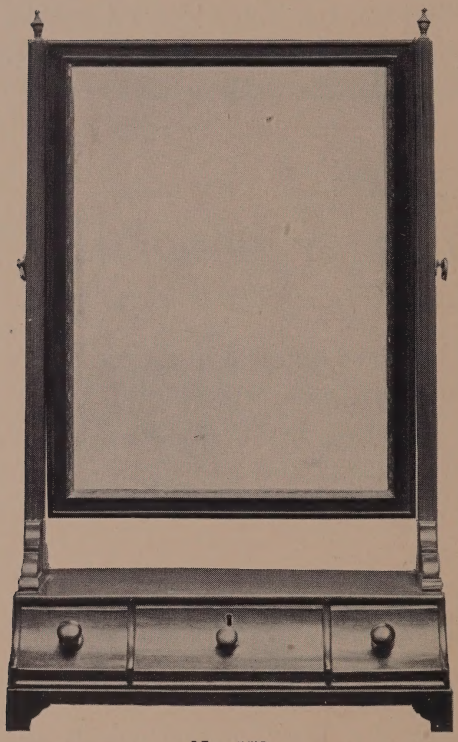
(*Transition period*, 1780-1790)

The lighter Chippendale lines, preserved in the main in the frame and shaping of the chair, have altered their decorative courses and are combined with strange ornament. The splat, an open loop in outline, is carved within in various curves, and draped with festoons pendent from the top rail, where other festoons overhang it. The stiles have the double-ogee molding, and the ends of the arm rests are channeled. Straight legs, underbraced.

No. 172

ENGLISH MAHOGANY DRESSING GLASS

(1790-1800)



No. 172

Quadrilateral mirror in a frame with a simple molding, the upright supports exhibiting a double-ogee surface and having metal finials. Three drawers, with plain concave fronts.

No. 173

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

Mahogany; plate or dish-top. Plain standard with a spirally grooved bulb; knees of the legs carved with downward-pointing acanthus leaves; elongated feet, each carved with a shell.

No. 174

OLD ENGLISH BASIN STAND IN DUTCH STYLE

(1725-1750)

No. 174

Tripod; the molded basin-holder upheld by three slender spindles which support also two triangular drawers. The legs are carved with scrolls and terminate in elongated feet.

No. 175

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

Mahogany, with piecrust edge. Pear-shaped standard, channeled, the bulbous part carved with leaves and blossoms; spirally fluted base molding. Legs carved with down-pointing acanthus leaves; slender elongated feet.

No. 179

OLD ENGLISH TILT-TOP TABLE

(*First half of the eighteenth century*)

Mahogany, the top round and plain. Turned baluster standard; three curved legs.

No. 180

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

Piecrust edge; mahogany. Turned standard; knees carved with shells and pendants; bird's-claw and flattened-ball feet.

No. 181

ENGLISH WALNUT TEA TABLE

(*Circa* 1725)

Plain top, its edge raised and molded, the whole in a single piece of wood with a notably handsome grain. The skirt grooved, and shaped with a cyma surface, its lower edge scrolled; carved at the center of either side with a shell and at the center of the ends with a hanging leaf. The legs are slender, with delicate ankles and slightly spreading feet, the knees carved with shells and the feet with upstanding pointed leaves.

No. 182

OLD ENGLISH TILT-TOP TABLE

(*Last half of the eighteenth century*)

Mahogany, the top round, with raised and molded edge. Turned standard; the legs curved, with elongated feet.

22.50

No. 183

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

95.

Mahogany, with scalloped edge. Standard grooved; bulb spirally fluted. The legs, which are pierced, are carved at the knee with an acanthus leaf, and the slender, elongated feet are reeded at the toe.

No. 184

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

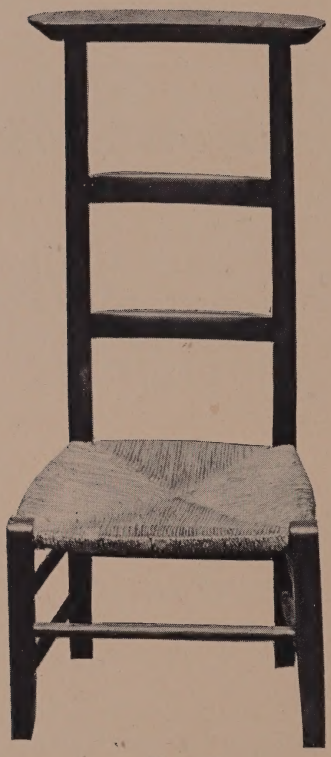
32.50

Arm rail continuing around the back where it is pierced by six spindles which carry the curving top rail; splat outlined in C and ogee scrolls, and carved with various apertures. Arm posts and rear legs turned, the front legs, which have Dutch feet, being of later date.

No. 185

AMERICAN PRIE-DIEU

(*Circa* 1800)



No. 185

In the simplest conventional form, with quadrangular legs and stiles, flat rails, spindle braces and rush seat.

No. 186

ENGLISH WINDSOR TWO-TIER ARM-CHAIR

(1750-1775)

The back is of yew, with four slats or spindles on either side of an intricately carved splat which is outlined in C and cyma and wave scrolls and is variously pierced. The arm posts and legs are turned, the legs ending in knob feet.

No. 187

ENGLISH WINDSOR WING CHAIR

(1750-1775)

70.

In double-tier form. From the capacious seat a slat-post with concave front rises on either hand to the narrow arm rail, which is continuous in a curve around the back, and the next three spindles on each side halt at this rail. The succeeding spindles, nineteen in number, are projected to the top rail, which curves in conformity with the arm rail, and thereby provides the essentials of the familiar angular winged chairs, while this chair is all curved as to its upper work. Straight legs with a short turned section, and bulb-turned underbracing.

No. 188

AMERICAN WINDSOR ROCKER

(*Last quarter of the eighteenth century*)

The arched back rail is upheld by seven spindles, which pass through it to a plain top rail or head rest. The arms are hollowed and their posts slant backward; turned legs and shaped rockers.

No. 189

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

With a splat carved in scrolls, and six spindles, in the arched back; turned posts and turned legs.

No. 190

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

The back, of yew, presents eight long or through spindles and six short ones, besides turned arm posts and an elaborately carved splat, the latter in concave, convex and cyma curve outline, and showing angular and scrolled piercings. Turned legs ending in knob feet.

No. 191

AMERICAN WINDSOR TALL-BACK CHAIR

(1750-1775)

Comb-back, the ends of the top rail scrolled; the back stands more nearly upright than in some examples. The front posts of the arm rail are vase-turned and the ends of the rail are grooved and scrolled. Legs and braces in plain turning.

No. 192

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

62.50

Broad splat in one piece, let into the arm rail in front, and carved in a Chippendale pattern. It is flanked by eight spindles; the stiles are flat, and the top rail is scrolled throughout its length. The arms swing outward slightly in a gentle scroll. Delicate cabriole legs, and turned braces.

No. 193

ENGLISH WINDSOR DOUBLE-TIER ARMCHAIR

(1750-1775)

Comb-backed, with cabriole legs and Dutch feet. The "comb," with a top scrolled on its upper edge (and no formal stiles), has nine spindles, which penetrate the light, wide-curving arm rail, whose further support is four spindles on each side. The seat is shaped and the braces and stretcher are bulb-turned.

No. 194

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Splat in one piece and carved with the wheel. Arched back. The arm posts and the legs are turned.

No. 195

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Arched back, with eight spindles passing through the arm rail, and a splat in one piece carved with the wheel pattern and with apertures above and below. Turned legs. The arm rail and some of the spindles are new.

No. 196

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Arched back with eight through spindles and a splat extending in one piece from top rail to seat and carved with the wheel pattern. The legs are of the cabriole order with Dutch feet.

No. 197

ENGLISH WINDSOR DOUBLE-TIER ARMCHAIR

(1750-1775)

Comb-backed, the top scalloped, with eight spindles. This particular comb back has an additional spindle on each side, in the place of stiles, fitted to the top rail and bent on to the rounding arm rail. The foremost spindles among those supporting the arms are also bent, sprung backward upon their next neighbors. Spindle legs.

No. 198

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Six large and tapering spindles pass through the arm rail, three on either side of a splat whose outline shows the ogee and double-ogee curves, and which is gradually reduced in size as it approaches the seat; it is also pierced, in scrolling and angular lines near the top, and in curves only below the arm rail. Vase and knob turning in the posts, which rake; knob turned legs and knob feet.

No. 199

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Comb-backed, with stout spindles and scalloped top rail. Spindle arm posts in concave curve and raking spindle legs.

No. 200

ENGLISH WINDSOR TWO-TIER MAHOGANY ARMCHAIR

(1750-1775)

With scrolling arms in the roundabout form, and a comb back with six teeth or spindles, and scrolled top or top rail. Turned arm posts and legs.

No. 201

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

With arched top rail set upon the rounding arm rail; the back with eight spindles and a solid splat of the urn pattern. Slender cabriole legs with Dutch foot.

No. 202

MAHOGANY CHIPPENDALE SIDE CHAIR

(1760-1770)

Ladder-backed, the rungs of the ladder in double cyma curves, with piercings, the form and piercing of the top rail varied slightly from them. Legs straight, with a double-ogee molding, and underbraced.

No. 203

MAHOGANY CHIPPENDALE SIDE CHAIR

(1765-1770)

The splat presents a Gothic arch within enclosing convex curves, and a central slat which divides below the apex of the arch and continues upward in liliform lines to the top rail, where an expansive acanthus leaf is found, with a flower and bead pendant. The top rail also has an acanthus scroll molding. Legs straight, plain and underbraced.

No. 204

MAHOGANY CHIPPENDALE ARMCHAIR

(1760-1770)

In what is known as the Chinese Chippendale style. The back and arms, of simple outline, are filled in with a zigzag grill formed of quadrangular bars. Projecting above the top rail is a carved and pierced ornament in inverted flower shape. The legs are straight and plain, and the chair has a cane seat.

No. 205

ENGLISH MAHOGANY SIDE CHAIR

(*Second quarter of the eighteenth century*)

Broad splat carved in four slats, the intervals treated as tall arches. The slender stiles curve into the top rail, which is rolled back across a broad center and there lightly hollowed. The ornamentation, in relief carving, both on the splat and the rounding knees of the cabriole legs, is a composite of motives,—various leaves and grains, and garlanded shell-pendants; and the feet, of Dutch form, are carved with mascarons.

No. 206

MAHOGANY CHIPPENDALE ROUNDABOUT

(1750-1760)

Corner chair; the top rail semicircular in a horizontal plane, and broadening into flat arms scrolled at their outer edges. The supports of rail and arms are three turned posts; and there are two broad splats, carved into five slats each, based upon a solid section pierced by heart-shaped and scrolling apertures. The central front leg is cabriole, with a bird's-claw and ball foot, and is carved at the knee with a ponderous leaf and the C-scroll. The other three legs have Dutch feet.

No. 207

MAHOGANY CHIPPENDALE SIDE CHAIR

(1750)

Splat pierced with six arches; top rail carved with crude ornament and above the splat rolled back in the form of a scroll. Carved scrolls at the top of the stiles, whose surfaces exhibit the double-ogee molding. The cabriole legs, which are underbraced and have claw feet, are carved at the knees with a shell and a pendent leaf, and at either side of the knee with an exterior C-scroll.

No. 208

PAIR MAHOGANY CHIPPENDALE ARMCHAIRS

(1760-1770)

Broad splat carved into slender slats and delicate tracery, the high, narrow openings topped by small ogee arches. Straight, plain legs, underbraced.

No. 209

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

Mahogany, with piecrust edge; standard channeled and reeded, and bulb spirally fluted. Scrolling acanthus leaves at the knees; slender, elongated feet.

No. 210

OLD ENGLISH TEA TABLE

(1790-1800)

Mahogany; round top, the edge raised and molded. Curved, quadrangular legs, with spade feet.

No. 211

OLD ENGLISH TEA TABLE

(*Last half of the eighteenth century*)

The top is mahogany, circular, with edge raised and molded; the standard is oak, turned. The legs, in cyma curve, are plain and end in slender, elongated feet.

No. 212

ENGLISH MAHOGANY DROP-LEAF GATE-LEG TABLE

(*Last quarter of the eighteenth century*)

The top and drop are perfectly plain and highly polished. Six slender spindle legs and turned stretchers and crossbraces.

No. 213

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

Mahogany, with piecrust edge. The standard is fluted and the elongated bulb carved with draperies and cords. The legs are in scroll form, showing both convex and concave curves, the convexity exhibiting a double-ogee molding.

(*Illustrated*)

No. 214

MAHOGANY CHIPPENDALE GALLERY-TOPPED TRIPOD TABLE

(1750-1775)

The tilt-top is flat and circular, with a molded edge, and guarded by a balustrade, its rail a half-round molding. Standard grooved, the bulb spirally fluted. Knees carved in low relief with foliations, bands and pendants; rat's-claw feet.

(*Illustrated*)

No. 215

CHIPPENDALE TILT-TOP TRIPOD TABLE

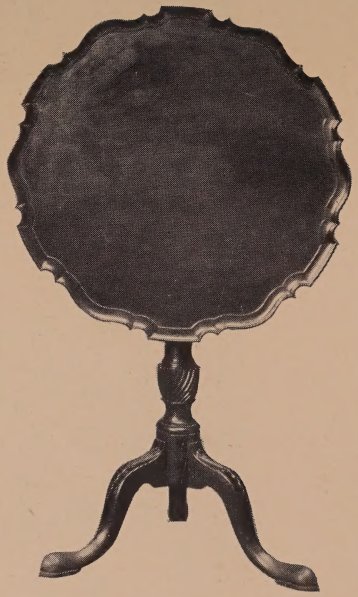
(1750-1775)

Piecrust edge; mahogany. Spiral flutings on standard and bulb, the legs carved with pendants; elongated feet, plain.

(*Illustrated*)

No. 213

No. 214



No. 215

CHIPPENDALE TILT-TOP AND GALLERY-TOPPED TRIPOD TABLES

No. 216

MAHOGANY FOLDING TABLE

(*Empire Style*, 1800-1810)

Straight at the back, the front corners chamfered; the frame of convex surface except for a panel at the center carved in an acanthus motive. The posts, base and legs, which are of substantial proportions, show further acanthus carvings. The top, in two folding leaves, revolves on its center for their spread.

No. 217

MAHOGANY CHIPPENDALE CARD TABLE

(1750-1760)

Three-legged, with triangular frame and top, and three curving drop-leaves which when raised make the table surface circular, the top revolving to give them support over the legs. The legs are slender and tapering, carved at the tops with shells and pendants, and finish with Dutch-elongated feet.

No. 218

MAHOGANY CHIPPENDALE TEA TABLE

(1760-1770)

180.

With two drop leaves, a drawer and a shelf below. The shelf is enclosed on three sides by a grill or lattice in the Chinese Chippendale style.

No. 219

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Splat outlined in a long C-curve above a short concave curve, the base pierced with a quatrefoil, the upper portion showing a deep ribbon-loop and a small palmate arch. Top rail carved with a shell and moldings, and its ends with acanthus scrolls. The stiles fluted and beaded. Hollowed front. Legs straight, with a formal grill lightly incised. The chair is underbraced.

No. 220

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Splat carved in six narrow slats, above a pierced base with cyma outline; the slats grooved, and the arched spaces between them surmounted by light carvings. Top rail carved with a leaf, and a hatched and incised molding, the ends being rolled back in a winding scroll. Stiles straight, with a lightly-indicated shoulder; straight legs with the double-ogee molding. The chairs are underbraced.

No. 221

MAHOGANY CHIPPENDALE SIDE CHAIR

(1740-1750)

An ornate splat of deep scrolls interlacing with a four-sided geometrical figure is freely carved in relief with details of the acanthus scroll, this motive being continued on the scrolling top rail, which is further carved with a shell and pendant. Still other leaf-scrolls and pendants ornament the upper parts of the stiles. Cabriole legs with boldly carved shells and acanthus scrolls, and bird's-claw and ball feet.

No. 222

MAHOGANY CHIPPENDALE SIDE CHAIR

(1750)

The splat, in five gracefully curving slender slats, supports a top rail carved with acanthus-leaf scrolls, from which depend hanging ornaments extending well down each slat. Near the center each slat has a plain boss, the five bosses being arranged in a horizontal line. The cabriole legs, terminating in bird's-claw feet, are carved with the acanthus leaf and a boss or medallion, and are shaped under the knees in a C-scroll.

No. 223

MAHOGANY CHIPPENDALE SIDE CHAIR

(1750-1760)

Top rail formed of scrolls curving from the stiles into the splat, and a low arch springing from them over the splat. The scrolls themselves are carved in relief with conventional leaf-scrolls and rosettes, and the top of the splat and the rail above it with C-scrolls enclosing a starry ground. The splat has four slats, the two inner ones looping with the outer ones near the base. Cabriole legs with bird's-claw and ball feet.

No. 224

SHERATON MAHOGANY READING CHAIR

(1790-1800)

One of the rarely found reading or student's chairs, sometimes called scholar's chairs, of the saddle type, the occupant when using the chair for reading purposes sitting astride and facing the back, when the arms give comfortable support for his spread elbows. This one has a spade-shaped back, with corner braces under the arms, and the back is filled in with cane. The legs are straight and tapering.

No. 225

PAIR MAHOGANY CHIPPENDALE ARMCHAIRS

(1760-1770)

Broad splat of varied outline, elaborately carved into six slender slats gracefully curved, the lower parts concentric on either side, the upper parts framing variously curved apertures. Top rail carved with a rosette and pendant and conventional detached scrolls, the arm supports with upstanding acanthus leaves. Legs straight and plain and underbraced.

No. 226

MAHOGANY CHIPPENDALE TABLE

(1750-1775)

Edges of the top molded and the corners rounded; the skirts in scrolled outline, with a single shell carved in the center of both front and back. The legs are slender, the upper parts carved with shells and pendants and undercut in C-scroll, and they taper slightly to tiger's-claw feet.

Length, 3 *feet* 4 *inches; width,* 1 *foot* 11 *inches.*

No. 227

OLD ENGLISH MAHOGANY READING CHAIR

(*Second quarter of the eighteenth century*)

155

This form of chair is not often found, the fact being remarkable in itself that there are three of them in this one collection.

They are called also student's chairs and scholar's chairs, and are occasionally seen in old English houses which have long had libraries and where in elder days the owner was a studious man. In this chair the legs, broad at the knee, taper in a cyma curve—precursor of the cabriole leg—and are without the underbraces of an earlier date. The swinging bookshelf is pierced—perhaps for candles—and is provided with an undershelf for holding note paper, and the chair also has a drawer under the seat. As will be observed, the occupant when using the chair for reading straddles it, seating himself with face to the back in a comfortable position for his work or pleasure.

One of the largest and oldest established of dealers in and collectors of Old English furniture in England not long ago stated that he had only found one of these chairs in twenty-five years.

No. 228

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Arched back, with a solid urn splat in one piece from top rail to seat, and six spindles which pass through the rounding arm rail. Cabriole legs with Dutch feet.

No. 229

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Comb-back, with slat-stiles, and three spindles on either side of an urn splat. Top rail scrolled and hollowed; cabriole legs and Dutch feet.

No. 230

PAIR ENGLISH WINDSOR ARMCHAIRS

(1750-1775)

42.50 Ea.

Arched back with the usual number of six spindles, and a wheel-carved splat. The arms, which spring from the back and rest on turned posts, are in cyma scroll and hollowed at the elbow, the ends being flat. The back is additionally braced by two diverging spindles springing from a seat-projection at the rear. Turned legs.

No. 231

ENGLISH WINDSOR DOUBLE-TIER ARMCHAIR

(1750-1775)

32.50

The back, which has a slightly scrolled top rail, is of the comb form, with ten delicate spindle-teeth, the semicircular arm rail having additional spindles and hollow-curved spindle front-posts. Slender turned legs.

No. 232

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Arm rail in the roundabout form, on six turned supports, the upper back erected upon it in the conventional arch form, with eight substantial spindles and a carved splat. Turned legs.

No. 233

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

Arched back with six spindles. The splat, in one piece from top rail to seat, displays grooved rings and embedded bosses and is pierced with angular and curving apertures. The arms, instead of spreading, close slightly inward. Turned legs.

No. 234

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Conventional roundabout arm rail, on six turned posts, supporting the upper back, which has eight spindles and a broad splat. The splat is carved above the arm rail with open figures and outline scrolls that include the cyma curve, and below the rail in different lines. Legs turned.

No. 235

AMERICAN WINDSOR LOW-BACK ARMCHAIR

(1750-1775)

57.50

Arms of the roundabout pattern, the supports all plain spindles except the foremost at each side, which is turned. The legs, braces and stretcher are all turned.

No. 236

ENGLISH WINDSOR COMB-BACK ARMCHAIR

(*Last quarter of the eighteenth century*)

The comb, with a straight top upturning at the ends, forms the entire back, its eight spindles passing through the roundabout arm rail, whose arm rests are scrolled. The arm posts are in thick slat form with concave fronts. The slim legs are turned.

No. 237

ENGLISH WINDSOR ARMCHAIR

(1750-1775)

Graceful and slenderly built back, of yew. The arm rail is continuous, upheld at the ends by curving posts which meet it at an acute angle, and further supported by six delicate short spindles, while nine spindles penetrate it in support of the arched top rail which is additionally braced by two more outside spindles based upon a projection at the rear of the seat. The angle at which the arm rail is set permits the arms to slant forward, and they spread at the same time. Slender turned legs.

No. 238

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

The splat of this chair is continuous in one piece from top rail to seat, being set into the arm rail on the front side. It is carved above with the wheel pattern, a disc so pierced that the body remaining resembles a wheel, and is further carved both in outline and more piercings. The eight long spindles are of the same diameter throughout their length. Arm posts and rear legs turned; the front legs cabriole, with Dutch feet.

No. 239

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

In this chair the tiers are separately built, the arm rail, in roundabout form, being supported by six posts with vase, knob and ring turning, and the spindles upholding the arched top rail springing from the arm rail. Of these there are four on either side of the splat, which is carved in scrolls and pierced and is continued below the arm rail down to the seat. The legs are carved in conformity with the posts above.

No. 240

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Very largely of yew, this valued wood being used even for the front legs and the underbracing. The back has eight gracefully tapering spindles which traverse the arm rail, and the splat is extensively carved and pierced. The arm posts are elaborately turned, and the legs are turned and have knob feet.

No. 241

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

Chippendale splat in one piece, and arched top with eight spindles. Legs in cabriole and Dutch foot form. (Back repaired.)

No. 242

SIX ENGLISH WINDSOR ARMCHAIRS

Arched back, with nine spindles and without splat. The arms, with a flat surface, are broadened, and the spindle arm posts are curved. Turned slender legs and underbracing.

These chairs have at some time been assembled, not only in this set of six which is apparently but one of several groups, but each chair separately as to its members; a part has been taken from one old chair, its place being "supplied," and around that part enough that is new has been "supplied" to produce another chair. In greater part they are old, and they form an interesting and useful set; the method of their production, however,—though unhappily far from unfamiliar,—is too palpable to go unremarked in the catalogue of a collection such as this.

No. 243

ENGLISH WINDSOR DOUBLE-TIER ARMCHAIR

(1750-1775)

Arm rail in the roundabout shape, on four vase-and-knob turned spindles and two front posts of a different turning, the top rail, spindles and splat of the upper back springing from a reenforcement of this rail. The splat is carved and pierced. Cabriole legs with club feet.

No. 244

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

The high back is of the comb type, with slat-stiles, eight spindles and a broad splat carved in various forms, the wheel pattern being the most conspicuous. Legs and braces turned.

No. 245

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

40.

The back is of the comb type, with a plain top rail which rolls forward at the ends, meeting the outermost of the spindles, five of which stand on each side of a carved splat. Baluster turned arm posts and turned legs.

No. 246

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

Yew. A chair of unusual size, commodious. It has a Chippendale splat of characteristic form and ornamentation, in a single long piece, and the broadly arched back is upheld by ten spindles, while as many more short ones continue under the arms. The roundabout arm rail is in a broad swing, so that the arms are spreading. Cabriole legs and Dutch feet, with shoes.

No. 247

PAIR ENGLISH MAHOGANY SIDE CHAIRS

(*Dutch period, first quarter of the eighteenth century*)

The splat is solid, and pierced with four apertures, angular and curving, and at its top displays the only carving on the whole back. The cabriole legs are carved with shells and pendants, and are grooved at the bend of the knee; Dutch feet.

No. 248

PAIR MAHOGANY CHIPPENDALE ARMCHAIRS

(1770)

The splat, with a long C-scroll outline above, and the cyma below, is carved into five delicate slats curving with the C-scroll, the lower cyma part being left solid, but pierced with a deep curvilinear figure. The slats are carved with pendants and acanthus scrolls, and similar scrolls are carved on the solid cyma section of the splat. The arched top rail carries a light molding, and from small rosettes at the corners leafy pendants extend down the stiles. The curving arm rests have a light scroll molding and finish with a boldly carved dragon-head holding a ball in the mouth. Legs straight, with the double-ogee molding, and underbraced.

No. 249

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

30. Ea.

The splat, whose outline is the long C-scroll, discloses in its carving Gothic influences. The top rail is carved with a honeysuckle pattern and pendent flower, and with a scalloped molding and scrolls. Straight plain legs with underbracings.

No. 250

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

22.50

Deep C-scroll splat in five slats above a cyma base. Top rail and stiles plain. Straight legs, fluted and underbraced.

No. 251

THREE MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

27.50

Splat carved in five slats, its outline a shallow elongated C-curve above and the cyma below, and the base pierced in varying curves. Formal carvings on the central part of the top rail; straight legs, underbraced, with double-ogee moldings.

No. 252

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1750)

The back of this chair is in very simple and graceful form, the splat in four slender slats, each channeled and having at its waist a plain elongated boss; the lightly bowed top rail carved with two shells—or an opened and spread shell—in low relief, and rolled back on itself in the form of a parchment scroll; the stiles with a plain double-ogee surface and an overhanging leaf carved at their tops. The cabriole legs are ornately carved at the knee with acanthus and palm leaves, and finish with Dutch feet. Turned underbraces.

No. 253

SET OF THREE MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Ladder-back, all the rails plain and each carved to form a central loop with side supports. The stiles have the ogee molding and light moldings at their tops. Legs straight, plain and underbraced.

No. 254

PAIR MAHOGANY ENGLISH SIDE CHAIRS

(*Transition period*, 1780-1790) 50.Ea

Stiles curve into the arched top, the turn marked by a conventional acanthus leaf folding over the double-ogee molding that traverses their surface. The molding continues in the top rail but is again interrupted, over the splat, by a festoon. The splat embodies two circular ornamental designs, a wheel with a many-petaled blossom center, and an architectural rose-window pattern, this superposed upon the wheel, which rests between two exterior slats in long C-scroll and upon a third bifurcate slat. Chair-seat rail fluted and carved with rosettes; slender legs tapering and fluted, and encircled by moldings.

No. 255

SET OF THREE MAHOGANY CHIPPENDALE SIDE CHAIRS

47.50

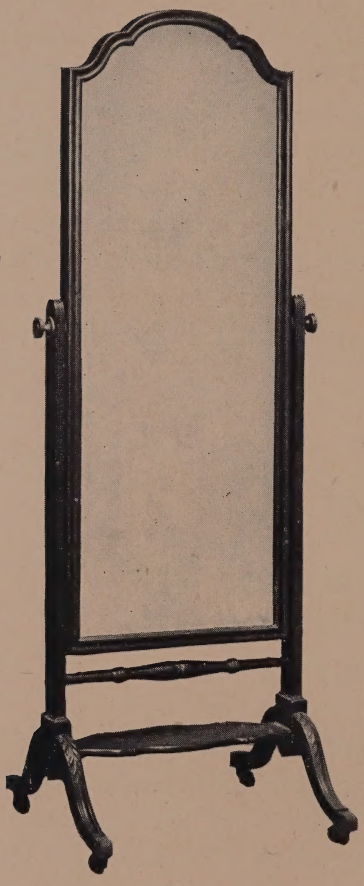
(1740-1750)

Cyma and C-scroll interlacing splat, with conventional acanthus carvings, the acanthus motive appearing again on the top rail in a crown above the splat, and the top rail having a further carved molding in an elongated leaf motive. Curving stiles with a double-ogee surface. Cabriole legs, the knees carved with leaf-scrolls and banderoles; Dutch feet.

No. 256

MAHOGANY SHERATON CHEVAL GLASS

(1790-1800)



No. 256

Mirror with arched top and plain molded frame, the stiles ribbed and channeled; a single turned brace and a flat stretcher of scrolled outline. The four scroll legs are carved with downward-pointing leaves and have metal toes.

No. 257

ENGLISH MAHOGANY WINDOW SEAT

(1785-1795)

Upholstered. The legs are straight, with the double-ogee surface, and are continued upward, forming the arms or wings, which roll slightly outward. The seat has a swell-front.

No. 258

ENGLISH MAHOGANY DROP-LEAF TABLE

(*Third quarter of the eighteenth century*)

Semicircular, on three slender legs, with a fourth swinging leg to support the top when opened in full circle. Dutch feet. The top is hinged also as a cover for the storage compartment formed by the body of the table.

No. 259

ENGLISH MAHOGANY DROP-LEAF TABLE

Similar to No. 258 and of same period, but slightly smaller.

No. 260

CHIPPENDALE UPRIGHT MIRROR

(1750-1765)

Quadrilateral, the uprights variously molded, and adorned at two points on either side with blossoms carved in relief; the top and bottom are differently treated, exhibiting scrolls and cut work, and blossoms in relief, in some variety.

Height, 3 *feet* 10 *inches; width*, 2 *feet* 1 *inch.*

No. 261

CARVED GILT OVAL MIRROR

(1790-1800)

The greater axis horizontal. The broad frame is a composite of spiral and concentric flutings, and huge leaves, with a small tassel or pendant of bunched acanthus leaves below, and aloft is surmounted by a group of ornate openwork carving. This comprises a tree trunk crossed by a horn of plenty and a wand with a pine-cone head, branches of acanthus leaves, and an eagle swooping over all.

Greater diameter, 2 *feet* 4 *inches; total height*, 3 *feet* 6 *inches.*

(*Illustrated*)

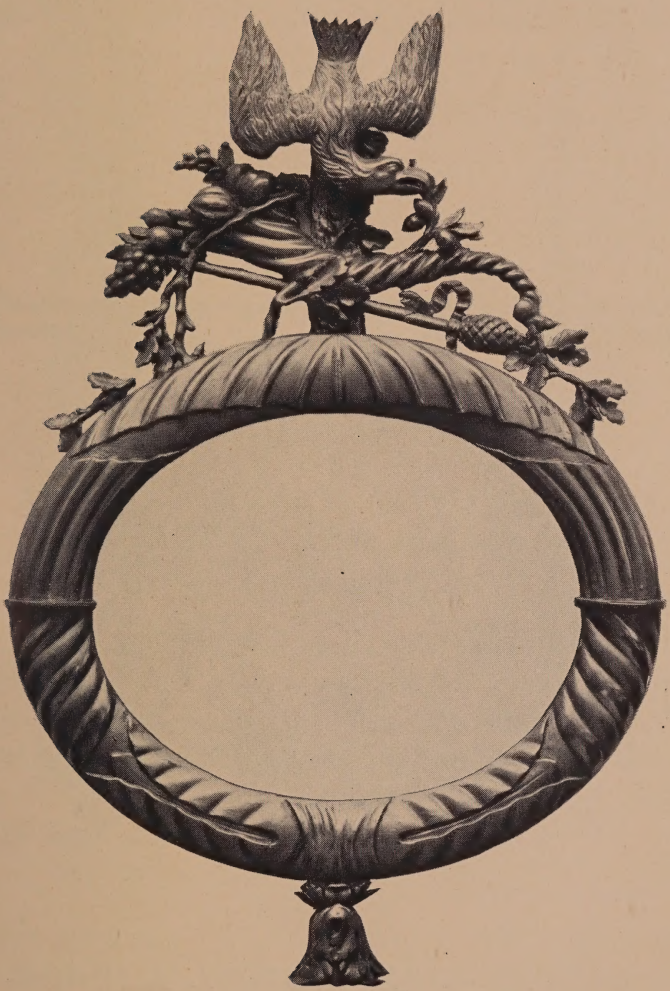
No. 262

CARVED GILT UPRIGHT MIRROR

(1750-1770)

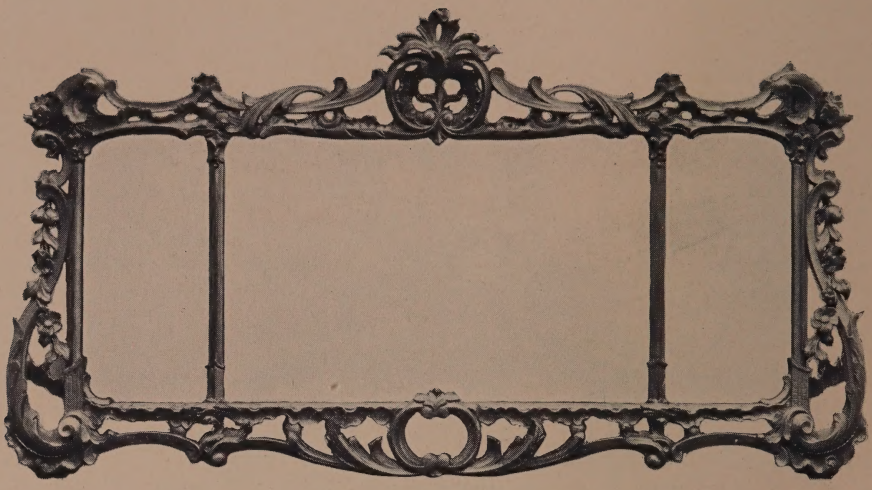
The sides of the inner frame are carved as tall stone columns, the seams of the blocks appearing alternately; these support as corners broad C-scrolls whose backs bear heavy acanthus leaves in cut-work outline, the leaves in turn supporting an interlacement of heavier openwork scrolls which lead to a round arch at the center, the arch enclosing a stone building. This openwork is a part of the outer frame, which on the sides and below is formed of bold C-scrolls and intermediate shells, and upright stalks with curling leaves.

Height, 3 *feet* 9 *inches; width*, 2 *feet* 5 *inches.*



No. 261

CARVED GILT OVAL MIRROR



No. 263

110.

CHIPPENDALE MANTEL MIRROR CARVED AND GILDED

(1750-1770)

The mirror is divided into three sections—one broad and two narrow—by slender columns, and the surrounding frame presents C-scrolls, acanthus leaves and winding blossom-pendants in openwork carving, the whole gilded.

Length, 4 *feet* 3 *inches; height*, 2 *feet* 3 *inches.*

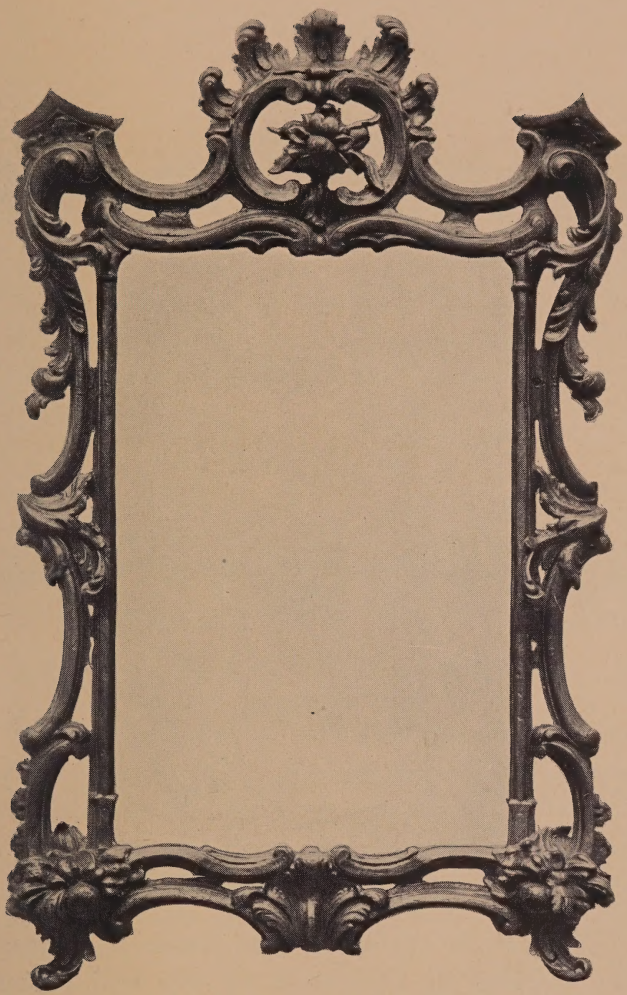
No. 264

110.

CHIPPENDALE MANTEL MIRROR CARVED AND GILDED

(1750-1770)

Similar to the preceding (No. 263) and of same dimensions.



No. 265

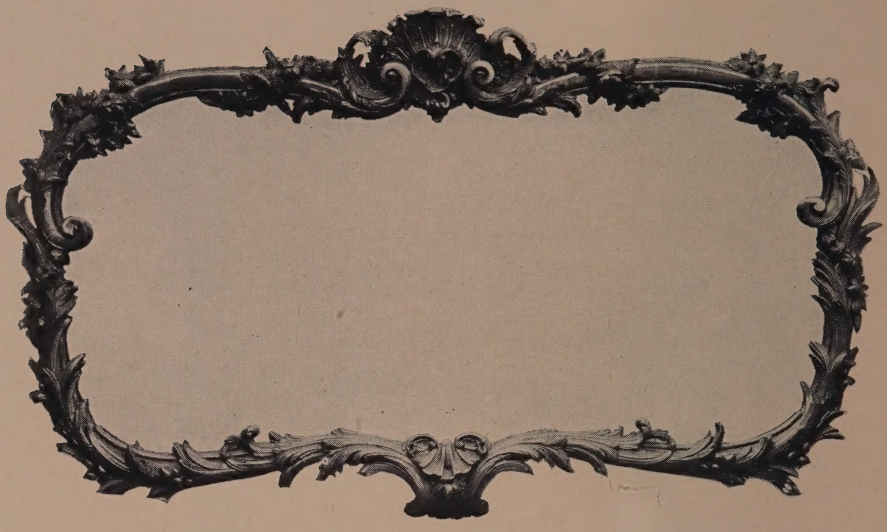
CHIPPENDALE CARVED GILT UPRIGHT MIRROR

(1750-1770)

75.

Slender columns at the sides, with cyma scrolls at top and bottom, enclose the glass, and sustain an elaborately carved outer framing of scrolling acanthus leaves and boldly carved blossoms.

Height, 3 *feet* 2 *inches; width*, 2 *feet.*



No. 266

ENGLISH CARVED GILT MANTEL MIRROR

(1750-1770)

115.

The general outline of the frame is in four ogee scrolls, starting at the center of top and bottom and meeting at the center of the sides, but throughout is a luxuriance of carving, revealing long and thick scrolling leaves, clusters of fruit, and winding garlands of small blossoms. At center of top and bottom the shell pattern appears.

Length, 5 *feet* 3 *inches; height,* 3 *feet.*

No. 267

MAHOGANY AND GILT UPRIGHT MIRROR

(1780-1790)

Top and bottom in scrolled cut-work, with gilt acanthus-leaf scrolls applied at the top, where a carved gilt bird with spread wings is enthroned on branching acanthus leaves.

Height, 4 feet; width, 1 foot 9 inches.

No. 268

ENGLISH WALNUT UPRIGHT MIRROR

(*First quarter of the eighteenth century*)

The glass is framed in a half-round molding; at the base it is rectangular, and the stiles continue in the perpendicular for two thirds of their way upward, their course thereafter being in ogee curves to a broad-arch top. Above this is a cresting of scrolling acanthus leaves deeply carved, and pierced.

Height, 4 feet; width, 2 feet.

No. 269

MAHOGANY CHEST OF DRAWERS

(*Third quarter of the eighteenth century*)

American. Reversed serpentine front, with four drawers having modern brass bail handles on openwork plates. Short bandy legs with claw and ball feet.

No. 270

MAHOGANY CHIPPENDALE CARD TABLE

(1750-1760)

170.

The top plain, each side shaped in the double-ogee curve and the edges carved with a floral molding. Skirts with scrolled edges. Slender legs in a long scrolling curve, elaborately carved with scrolling acanthus leaves ascending and descending; French feet. This was originally a drop-leaf or folding table and was transposed into the fixed form.

No. 271

AMERICAN MAHOGANY LOWBOY

(1750-1775)

The top quadrangular and plain, the front with three plain drawers, and a fourth central one exhibiting an unusually large shell, carved intaglio; the corners chamfered and carved as fluted columns; the skirt scrolled. Cabriole legs, the knees carved with shells; claw and ball feet.

Length, 3 *feet* 4 *inches; width,* 2 *feet.*

No. 272

MAHOGANY CHIPPENDALE LIBRARY TABLE

(1750-1775)

Quadrangular, the edges of top and skirt carved with a rope molding. The legs, slender and tapering, and having claw and ball feet, are carved at the knees with broad, downward-pointing acanthus leaves.

Length, 4 feet; width, 3 feet.

No. 273

MAHOGANY CHIPPENDALE SLANT-TOP WRITING DESK

(1750-1775)

The desk itself is plain, with a drop front which discloses seventeen drawers, besides pigeonholes, and upright sliding compartments concealed as columns. This is supported on a table with four straight legs which are carved with sunken panels, a solid lower shelf taking the place of stretchers or underbraces; the chief ornamentation is in the skirt, which is in the form of an openwork railing and carved at the center both of the front and the sides with a shell in relief on a solid panel.

No. 274

ENGLISH MAHOGANY EMPIRE-STYLE SIDEBOARD

(1810-1820)

In the form of two quadrangular commodes with a (depressed) shelf and drawer between them. The commodes stand each on four plain feet, their lower compartments sustained between turned stiles having a rope fluting. The upper compartments are plain, marked by simple moldings.

Height, 3 *feet* 4 *inches; length*, 5 *feet* 1 *inch; width*, 1 *foot* 5 *inches.*

No. 275

TWO DOUBLE-ENDED MAHOGANY SETTEES AND TWO SIDE CHAIRS

The ends of the settees, which roll back at the top in scroll form, and the backs of the chairs are carved with pilasters, knobs, beaded circles, grooves and a button and tassel design; the outer sides of the settee ends, with grooved panels, have a shell pattern in the corners. Tapering octagonal legs with knob feet.

No. 276

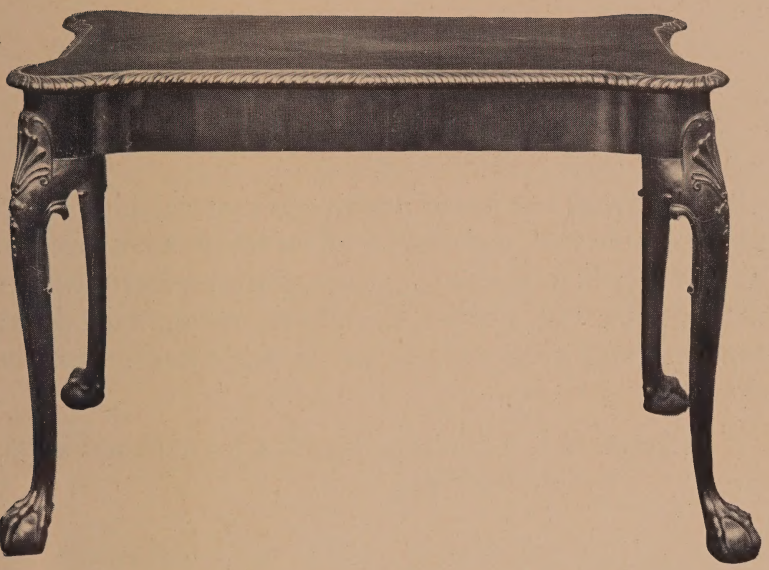
MAHOGANY COMBINATION SIDEBOARD AND BUTLER'S DESK

(1810-1820)

5.0.

English, in Empire style. Top plain, with a grooved plate-rack at the back; the front in three sections, with the central one projecting, the four stiles tapering toward the feet and marked by transverse reeding and topped by carved busts of Egyptian suggestion. The fronts of the several compartments exhibit molded recessed panels. The front of the central one drops, exposing a writing desk equipped with drawers and pigeonholes.

Height, 3 *feet* 2 *inches; length*, 4 *feet* 10 *inches; width*, 1 *foot* 7 *inches.*



No. 277

MAHOGANY CHIPPENDALE TABLE

(1750-1775)

235.

Oblong with projecting tower-corners, the edge molded in divergent spirals. Brass brackets at either end swing out from underneath to hold candlesticks or lamps. The legs are carved with shell and pendant, and on the inner side with the C-scroll, and end in claw and ball feet.

Length, 3 *feet* 6 *inches; width*, 2 *feet* 3 *inches.*

No. 278

MAHOGANY HEPPLEWHITE SIDE TABLE

(1785-1795)

The front one broad double-ogee curve, and carved at the center with a fluted panel on which a compressed floral medallion is posed; corners chamfered and carved with similar but smaller medallions elongated. Legs tapering and grooved, and set in accordance with the chamfer.

Height, 2 *feet* 11 *inches; length*, 4 *feet* 2 *inches; width*, 1 *foot* 10 *inches.*

No. 279

MAHOGANY CHIPPENDALE DRESSING TABLE

(1750-1775)

Swell-front, with a single drawer; the side edges of the table have a gentle scroll outline, its top is plain and carries a low back-rail. The lightly scrolled legs are carved at the knees with banded acanthus leaves and a boundary scroll, and terminate in bird's claw and ball feet.

Height, 2 *feet* 6 *inches; length*, 3 *feet* 11 *inches; width*, 1 *foot* 11 *inches.*

No. 280

MAHOGANY CHIPPENDALE DRESSING TABLE

(1750-1775)

Similar to the preceding (No. 279), but 1 inch higher.

No. 281

MAHOGANY AND GILT UPRIGHT MIRROR

(1780-1790)

Across top and bottom and at both ends of the sides the mahogany frame is outlined in cut-work, pursued mainly in C-scrolls and acanthus motives. The intervals along the sides are occupied by carved-gilt openwork fruit-and-leaf pendants; gilt leaf-scrolls are applied to the bolder corner-scrolls of the top; and the top is surmounted by a carved gilt bird.

Height, 4 feet 3 inches; width, 2 feet 2 inches.

No. 282

CHIPPENDALE CARVED GILT TALL MIRROR

(1750-1770)

No. 282

Sides outlined by successive scrolls with acanthus-leaf tips, with which are intertwined long stems of small blossoms. The general motive is continued below. At the top, bold, upleaping acanthus scrolls or scrolling leaves, deeply carved in openwork, mount high above the glass.

Height, 6 *feet* 1 *inch; width*, 2 *feet* 8 *inches.*

No. 283

CHIPPENDALE CARVED GILT UPRIGHT MIRROR

(1750-1770)

Slender columnar sides carved as laid stone blocks are winged by scrolling stalks of acanthus leaves carved in the round, these connecting at top and bottom with C-scrolls and more acanthus leaves. At the top these motives, further elaborated with carvings of flowers, mount over the center to an ornate climax.

Height, 4 *feet* 10 *inches; width*, 2 *feet* 5 *inches.*

No. 284

SET OF THREE SPANISH CARVED GILT SIDE CHAIRS

(*Second quarter of the eighteenth century*)

2.5. ea.

Tall-backed, the top rail connecting stiles and splat in a double arch, and the splat being supported at the base by side brackets. The carving is luxuriant, in characteristic conventional floral motives, scrolls and a hatched lattice, and at the base of the splat is a mascaron. The same luxuriance of ornamentation is carried to the seat frame, to the cabriole legs, which have claw and ball feet, and to the underbraces. A palace chair.

No. 285

DECORATED TABLE AND TWO SIDE CHAIRS

This set is of most unfamiliar type, and curiously eccentric ornamentation. It is probably of Damascan or Egyptian manufacture, more or less under traditional Arabic influences. The table-top is covered in the centre with *cerf* skin, which is fringed at either side with tassels and metal spangles (the chairs being upholstered in the same material), and bound at the ends in copper with an impressed and *repoussé* decoration. Legs and frame are further decorated with copper, with applied strips of bone, and are lightly inlaid, and the inlay is carried to the lower shelf, where it appears either in inscriptions or fanciful formations of Cufic suggestions. The chairs are similarly done.

(*Illustrated*)

No. 286

CARVED WOOD THRONE CHAIR—GILDED

Recumbent amorini rest along the elbows of the heavy, scrolled arms, which end both front and back in volutes and in front are carved on the hand rests with acanthus leaves in relief. The arms are upheld by carved atlantes, done in the round and in place of posts. The underbacing is in X-form and scrolled, the short front legs are cabriole, heavily carved at the knee and with four-clawed animal feet, while the hind legs have cloven-hoof feet.

No. 285

DECORATED TABLE AND TWO SIDE CHAIRS

No. 287

SET OF SIX WALNUT SIDE CHAIRS—SPANISH

(*Early eighteenth century*)

Tall-backed, the backs heavily carved with scrolling foliations in bold relief, extensions of the motive coiling about the stiles. The skirt is similarly carved, as are the scrolling underbraces. The legs are turned. Near the top the back has a curvilinear panel of plain surface, inlaid with a songbird alighting on a branch of blossoms, and there are further inlays of detached leaf forms.

No. 288

FLORENTINE LECTERN

(*Seventeenth century*)

Carved wood, gilded. The lectern, a tall and heavy one, folds in X-form, and throughout every member is luxuriantly carved in bold scrolls, oak leaves and acorns, the acanthus and other motives, and pierced with trefoils, and above a deep floral cresting is surmounted by a lion.

No. 289

MAHOGANY CHIPPENDALE FOUR-POST BEDSTEAD

(1750-1775)

The lower part of the posts in the shape of square pillars, carved on two sides with long pendants hanging from a leaf banderole and on a third with a grooved panel; the upper part is in baluster form, reeded, grooved, carved with acanthus leaves, and has several moldings. The tester-top is carved on all sides with a massive molding of upward and outward turning acanthus leaves; the arms connecting it with the posts are shaped in long, sweeping ogee curves and are deeply grooved. The tester is in golden brocade, and the headboard, which is straight and plain with simple moldings, is upholstered in the same material.

THIRD AFTERNOON'S SALE

SATURDAY, DECEMBER 5, 1914

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Which includes Catalogue Nos. 290 to 443

No. 290

ENGLISH WINDSOR TALL-BACK CHAIR

(1750-1775)

The back is unusually high, with broad, flat stiles, and a wedge-shaped top rail crossing in a slight concave curve. It has four spindles, and the long splat, in one piece, is carved aloft with the wheel pattern. Turned legs and braces.

No. 291

AMERICAN WINDSOR INFANT'S CHAIR

(1750-1775)

High seat on tall turned legs which support also a footboard. Comb-back, the top rail with scrolled ends. Arm posts turned, and pierced for the rod which holds the child in.

No. 292

ENGLISH WINDSOR ARMCHAIR

(*Last quarter of the eighteenth century*)

Quadrangular stiles support a straight top rail of the same form, and there are three similar rails below, besides a bottom spindle rail in arch form. Six very delicate spindles pass through the middle rail. A splat of wavy outline is carved in scrolls conforming to the outline, and presents the appearance of being carved in strips. Turned legs.

No. 293

ENGLISH WINDSOR TWO-TIER ARMCHAIR

(1750-1775)

Comb-backed, the top rail slightly hollowed toward the ends, with six spindles and a solid splat, the splat extending in one piece from top rail to seat and inset in the arm rail on the front. The splat is urn-shaped. Boot legs with delicate ankles and small Dutch feet.

No. 294

ENGLISH WINDSOR SIDE CHAIR

(*Last quarter of the eighteenth century*)

A single piece of wood, deftly bent, outlines the back of this chair, taking the place of both top rail and stiles. Shallow grooves are traced in its surface, running near the edges. It takes somewhat of a wavy course, the top suggesting a shield, and encloses nine spindles, with expanded bodies. Turned legs and underbracing.

No. 295

FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Splat carved as a broad endless ribbon forming intertwining loops, with additional ornamental carvings of rosettes and acanthus scrolls. Formal carvings on the top rail. Legs straight, with double-ogee molding, and reeded and underbaced.

No. 296

MAHOGANY CHIPPENDALE ARMCHAIR

(1760-1770)

The splat, outlined by a tall C-scroll below and a short one above, has in its upper portion a rectangular grill, the crossings quatrefoiled and lightly pierced. In the lower part is a polyfoliate ribbon-grill effect. The top rail has an elaborate edge-molding, with acanthus carvings at center and ends. The stiles and the arm supports are grooved and reeded. The straight legs, underbraced, are carved with geometrical forms in light relief.

No. 297

MAHOGANY CHIPPENDALE ARMCHAIR

(1760-1770)

Gothic influences prevail in the splat, where three intersecting pointed arches appear in the upper part, the arch motive continuing below within a long C-scroll outline. The top rail has an acanthus-scroll molding both above and below, and the splat exhibits details of the same scroll. The straight legs, which are under-braced, have the double-ogee molding, and the ends of the arms roll under in the form of a writing scroll.

No. 298

MAHOGANY CHIPPENDALE ARMCHAIR

(1760-1770)

A most ample fauteuil. Ladder-back; the ladder-rungs are waved, and are pierced in waving lines, with slight defining moldings which converge in foliations at the extremities of the openings. The top rail, which ends in an upward curve above the stiles, is similarly pierced and carved, but with a variation in both piercing and carving at the center. The curved arm-rests are carved with an acanthus-leaf molding, and the supports are fluted and carved with a leaf. Bowed front. Legs straight, with compound ogee moldings, and under-braced.

No. 299

PAIR MAHOGANY CHIPPENDALE ARMCHAIRS

(1760-1770)

The short C-scroll above and long C-scroll below outline the splat, which for the rest is carved in the lines of the arch and in quatrefoil apertures. Above the splat a branching sheaf of the acanthus is carved in relief on the top rail, which further has an acanthus scroll and molding. The arms and supports are grooved, as are the straight legs, which are underbraced; and the front of the seat, or skirt, is slightly bowed.

No. 300

FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Splat outlined in short concave and elongated C curves, and carved with an open ribbon-tracery with polyfoil piercings. At the top, acanthus carvings. Swell-front seat; straight legs, underbraced, with double-ogee channeling.

No. 301

TALL MAHOGANY GUERIDON— ENGLISH

(1790-1800)

No. 301

The tall and slender standard is divided by simple moldings into several sections, which are variously grooved and carved with draperies, leaf-borders and beading. The top is square, with a raised molding inside the boundary, and the base is a pyramidal succession of square plinths, supported on metal claw-feet.

No. 302

MAHOGANY CHIPPENDALE TRIPOD MUSIC STAND

(*Third quarter of the eighteenth century*)

Adjustable. Standard fluted, with simple moldings. Knees carved in geometrical fret work; feet carved with shells.

No. 303

MAHOGANY CHIPPENDALE GALLERY-TOPPED TABLE

(1750-1775)

The top square, grooved on the outer edges, and carrying a gallery rail on minute turned supports. The four-sided standard is grooved, carved with conventional foliations and base-moldings, and supported on four legs having angular knees, the legs being carved with sunken panels and the feet scrolled.

(*Illustrated*)

No. 304

MAHOGANY CHIPPENDALE REVOLVING BOOK-STAND

(1775)

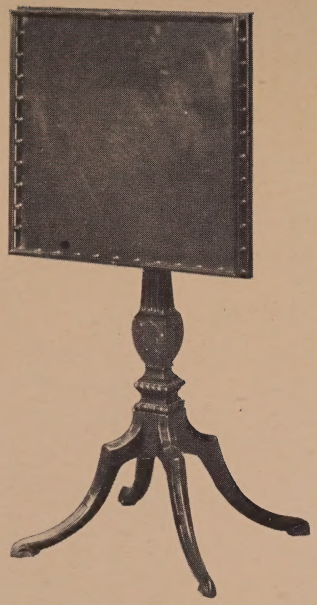
Two circular receding tiers of six compartments each, with table top. The standard is fluted, with a bulb carved with shells and flowers, and the legs are carved with pendent acanthus leaves and terminate in long claw feet. (*Illustrated*)

No. 305

MAHOGANY CHIPPENDALE FIRE SCREEN

(1750-1760)

Tripod, with a long pole on which slides the screen, which is of old needlework and displays a floral motive in time-softened colors. The standard is grooved and reeded, above a bulb with spiral fluting, and the legs, which are carved with pendent acanthus leaves, fiinsh in French feet. (*Illustrated*)



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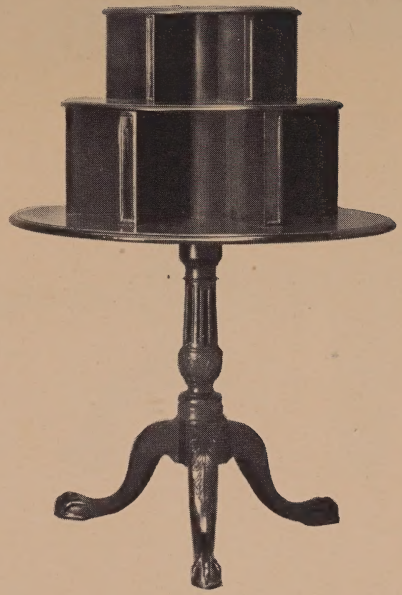


No. 304

No. 305

CHIPPENDALE GALLERY TOP TABLE, REVOLVING BOOK-STAND AND FIRE SCREEN

No. 306

MAHOGANY CHIPPENDALE DUMB-WAITER TABLE

(1750-1775)

Three-tier, the topmost tray guarded by a high railing upheld by turned spindles, the lower trays finished with a dish-top molding. The standard is turned and without carving; the legs, in cyma curve, end in pointed feet.

No. 307

MINIATURE TALL CLOCK

(*Latter part of the eighteenth century*)

Mahogany. English. The top is scrolled, the scrolls terminating in metal rosettes, and carved below with panels carrying an incised lattice over the dome of the face. The supporting columns at either side are turned spindles. Below the face is a dentilled molding and a band of relief scroll, and the corners of the body-case are chamfered, and carved as reeded columns. The works are brass and were made by Thomas Walker, of London. The face is of brass, painted in black with the hours in Roman and the minutes in Arabic figures, and the spandrel ornamentation, applied, exhibits masks and arabesques.

No. 308

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

Mahogany; piecrust edge. Standard in two divisions, both fluted, separated by beaded and half-round moldings; bulb spirally fluted, and base molding also in spiral effect. The legs are carved with leaves and sunken panels, and the elongated feet with shells.

No. 309

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

Scalloped edge; mahogany. Fluted standard, with bulb encircled by spiraling acanthus leaves. The legs are carved with long acanthus leaves extending all the way to the bird's-claw and ball feet.

(*Illustrated*)

No. 310

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

Piecrust edge; mahogany. Turned standard, the bulb grooved; base molding of conventional leaf pattern, lightly carved. The legs are carved with acanthus leaves and squares of lattice, and the feet with cartouches.

(*Illustrated*)

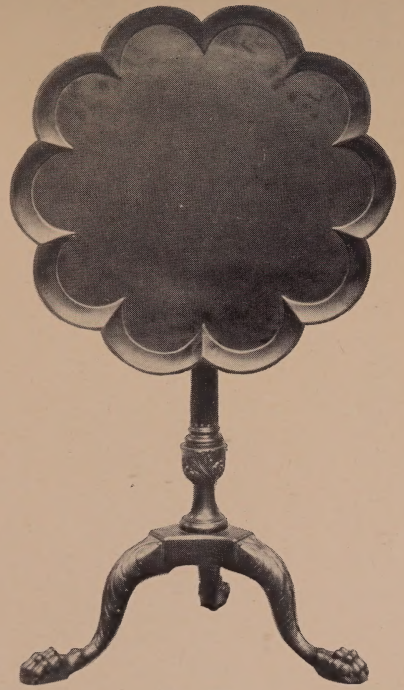
No. 311

CHIPPENDALE TILT-TOP TRIPOD TABLE

(1750-1775)

Mahogany, with escalloped edge. Grooved standard above a bulb spirally fluted; legs carved at the knee with acanthus leaves and cartouches, and terminating in claw and flattened ball feet.

(*Illustrated*)



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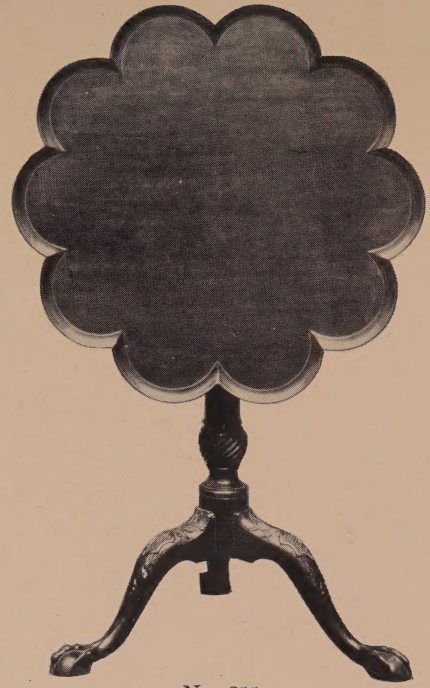


No. 311

CHIPPENDALE TILT-TOP TABLES

No. 312

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

Yew. Arm rail in characteristic roundabout form with mound-shaped hand rests, the arching upper back springing from it and presenting eight plain spindles and a scrolled and pierced splat, the splat repeated in the lower back between turned spindles. Baluster-turned arm-posts; cabriole legs with Dutch feet.

No. 313

AMERICAN WINDSOR TALL-BACK CHAIR

(1750-1775)

Of the comb-back pattern, with nine through spindles, the top rail ending in volutes. The arm rail is rounded, its front supports are turned and all the spindles plain. Legs, braces and stretchers turned, the braces with bulbs and the stretcher with a grooved center.

No. 314

AMERICAN WINDSOR WRITING CHAIR

(*Last quarter of the eighteenth century*)

Fan-backed, the stiles and top rail quadrilateral and with grooved surface; nine tapering spindles in the back and three under each arm; arm posts turned. A projection of the seat on the right supports extra posts, these upholding the broad right arm which is expanded, forming a desk, with a drawer beneath it. A most comfortable writing desk and chair combined.

No. 315

ENGLISH WINDSOR DOUBLE-BACK ARMCHAIR

(1750-1775)

Arched back with six spindles, the splat in one piece from top rail to seat and carved with the wheel and further pierced. The arm posts are heavy spindles in concave curve; the legs are turned.

No. 316

TWO ENGLISH WINDSOR BILLIARD-ROOM CHAIRS

(1750-1775)

In the two-tier form, with arms. The top of one yew, of the other oak. The top rail is in a plain C-scroll, placed laterally, that of the yew supported by six spindles, and that of the oak by eight. Each has a pierced splat, with cyma-curve and pedestal outline. The arm posts of the oak are in cyma scroll; those of the yew are baluster turned, and the legs of both are turned and have ring moldings.

No. 317

PAIR ENGLISH WINDSOR TWO-TIER ARMCHAIRS

(1750-1775)

With the roundabout arm rail and scrolling arms, and a comb-back with eight light spindles. The arm posts are of slat form and in retreating curve. Slender turned legs.

No. 318

ENGLISH WINDSOR DOUBLE-TIER MAHOGANY ARMCHAIR

(1750-1775)

Semicircular seat, hollowed and shaped. Comb-backed, the eight "teeth" or spindles passing through the scrolled arm rail, which is further supported by six spindles and two scrolled front posts. Cabriole legs with Dutch feet.

No. 319

PAIR AMERICAN WINDSOR TALL-BACK CHAIRS

(1750-1775)

Comb-back pattern, the upper edge of the top rail gently arched and the ends carved with a simple scroll. The arm rail, which holds to the horizontal, spreads in a cyma curve; the arm rests are flattened and are in light and graceful form. Their front posts, which are set well back from the ends, retreat still further in a scrolling curve, entering the seat well back, and the seat in front of them is shaped. The legs, which rake broadly, end in top feet.

No. 320

SET OF ELEVEN ENGLISH WINDSOR ARMCHAIRS

(1750-1775)

Arm and back rail in one, supported by turned posts and plain spindles, the latter penetrating it at the back and sustaining above an arched top rail. Splat carved in scroll outline and pierced. The legs are turned, the underbracing is both straight and curved.

No. 321

SET OF TWELVE ENGLISH WINDSOR SIDE CHAIRS

(1750-1775)

Carved splat, flanked on either side by three spindles, while two additional spindles based on a rear extension of the seat support the back further. The splat is carved with a wheel and is further pierced, and has a variously scrolled outline. Turned legs.

No. 322

RARE MAHOGANY CHIPPENDALE SIDE CHAIR

(1740)

The stiles, from a brief perpendicular origin, rise in a long cyma curve, their tops crowned with acanthus leaves carved in bold relief. The top rail is rolled back at the center, above the splat, in the form of a scroll, and hollowed as a head-rest, its lower edges bordered with a cord and tassel at either side of the splat, which is solid. Lower down the splat the scroll effect is repeated, and at intervals the edges are bordered with scrolling acanthus leaves in relief. The broad knees of the cabriole legs are ornately carved, in a high order of craftsmanship; bird's-claw and ball feet in front, club feet at the rear. The wood is unusually heavy.

No. 323

MAHOGANY CHIPPENDALE ARMCHAIR

(1750-1775)

The arms, in cyma scroll, connect with a top rail which forms a low, broad arch and in turn connects with a characteristic Chippendale splat carved in various scrolls. Distinguishing features of this unique chair appear on either side of the splat, in the twelve graceful spindles which run from the shaped seat to top rail and arms. These emerge from the seat in tubular form, are presently carved into globular bulbs, and continue upward in sinuous scroll or wave-like line and lenticular shape. The arm posts curve, the legs are a slender cabriole, and the braces and stretcher are turned. (Slightly repaired.)

No. 324

MAHOGANY CHIPPENDALE ARMCHAIR

(1760-1770)

Ladder-backed, the top rail curving into the stiles. The ladder-rungs are pierced with three openings each and have light moldings above and below, the upper molding displaying a scroll at the center. The top rail exhibits the same central opening that appears in these rungs, but here the side carvings, while in the shape of the rung piercings, are superficial only, or "blind." The arms, in compound curves, are fluted at the ends and turned under in scroll form. Hollowed seat. Legs straight, with the ogee molding, and underbraced. The arms may have been added, though they are of old wood.

No. 325

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1755-1760)

Splat, top rail, stiles and the knees of the cabriole legs are all beautifully carved with acanthus designs. The splat is outlined in three C-scrolls, the central one reversed, or convex, while the upper and lower are concave. The lower edge of the skirt has a rope molding. The legs terminate in bird's-claw and ball feet.

No. 326

MAHOGANY CHIPPENDALE SIDE CHAIR

(1760-1770)

Chinese Chippendale, so called, with the European elements in due prominence. The splat is formed chiefly of superposed arches and C-scrolls, with a loop above which a fan-shaped aperture appears in the top rail. Stiles grooved and reeded. The Chinese influence appears in the framework of the chair, seat, legs and underbraces, which are pervaded by a carved geometrical grill, that in the braces being pierced.

No. 327

MAHOGANY CHIPPENDALE ROUNDABOUT

(1750-1760)

Corner chair, with the usual semicircular top rail continued to form the branching arms; the supports three turned posts and two ornate splats. The splats show a cyma outline and are carved in various loops and apertures, the outer edges bordered by an acanthus-scroll molding in relief. Lower edge of the seat rail foliated. Three turned legs; the fourth, in front, carved at the knee with the acanthus leaf and scrolls, terminates in a claw foot.

No. 328

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1755-1760)

Long C-scrolls form the conspicuous features of the splat, these posed upon shorter scrolls of the same nature, the other elements being arches and a loop, and all the various members carved and grooved. Scrolled top rail and ogee-molded stiles. Cabriole legs with knees elaborately carved in the acanthus motive, and claw and ball feet. These chairs, graceful in outline, are of remarkably heavy wood.

No. 329

MAHOGANY CHIPPENDALE SIDE CHAIR

(1760-1770)

Splat with a C-scroll and cyma outline, the solid base pierced with an arched and top-shaped aperture and the upper part carved in five slats spreading fan-like to the elaborate top rail. This rail is carved with a bold acanthus scroll in relief on a stippled ground, and a five-petaled blossom at either corner, with a branch of the scroll pendent from each blossom drooping down the stiles. The scroll appears again in the straight legs, which have the double-ogee molding and beaded corners, and are underbraced.

No. 330

SET OF FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1770)

In this chair the stiles, arching at the top, are continued into and form a part of the splat, itself formed of interlacing loops. There is, strictly speaking, no "top rail," the looped splat and stiles, all plain, furnishing the whole back of the chair. Legs straight and plain, and underbraced.

No. 331

SET OF FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Ladder-backed, the waved and arching rails pierced with quatrefoils and carved in scrolls, the top rail presenting also an acanthus leaf at either end. Straight legs with corner-braces and double-ogee moldings. Underbraced.

No. 332

SET OF FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

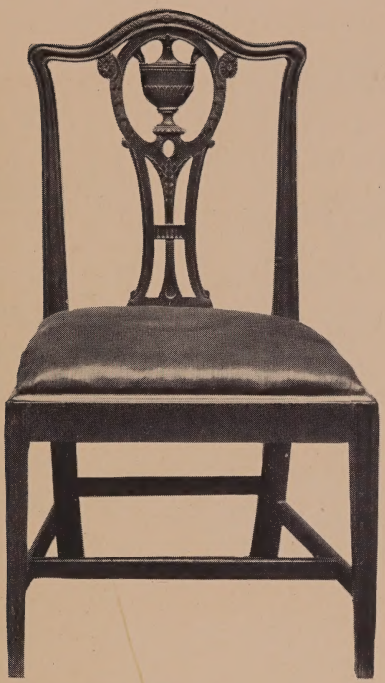
Ladder-backed, the curving slats or ladder-rungs pierced with quatrefoils and other openings, and the ends of the top rail carved with acanthus scrolls. Legs straight, with double-ogee molding, and underbraced.

No. 333

FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

The broad splat, lightly spreading toward the top, is carved at the base with arches, and above them with a polyfoil tracery in graceful and narrow channeled courses. Stiles and top rail have simple moldings and the top of the back is carved with the acanthus motive. Straight legs, underbraced, with double-ogee fluting.



No. 334

SET OF FOUR MAHOGANY HEPPLE-WHITE SIDE CHAIRS

(1785-1795)

Ornate splat, and simple stiles and top rail, the latter decorated only with a festoon of wheat in the ear, draped above a circular expanse in the splat which encloses an urn, the urn ornamented with flower-cup and bead borders or moldings. The enclosing-band is carved with acanthus-leaf scrolls depending from rosettes of double asters, and is supported by a stem or central slat banded to two exterior slats of long C-scroll curve. Straight legs with double-ogee molding and under-braced.

No. 335

SET OF FOUR ENGLISH MAHOGANY SIDE-CHAIRS—DUTCH PERIOD

(*Second quarter of the eighteenth century*)

Slender, gracefully curved stiles, rounding into a top rail showing a broad and shallow hollow at its center, where it is carved with a festoon, and a floral pendant hanging against the upper splat. The splat is solid, with C-scroll and cyma outline, pierced at its center in various patterns and carved with a bold acanthus-leaf scroll in relief. Cabriole legs, grooved and adorned with varied carvings, and bird's-claw and ball feet.

No. 336

SET OF EIGHT WALNUT CHIPPENDALE CHAIRS

(1765-1770)

Two armchairs; six side chairs. The outline of the splat shows a concave curve and a minute arch, resting upon a long C-curve. The top rail, with turned-back corners, is carved with the acanthus leaf. Legs straight, with the double-ogee fluting. In the armchairs the arm-rests show the cyma curve. The chairs are underbraced.

(*Illustrated*)

No. 336

SET OF EIGHT WALNUT CHIPPENDALE CHAIRS

No. 337

SET OF TWELVE MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

720.

The splat is carved in Gothic semblance, the top rail in a conventional acanthus motive; and the stiles, shaped in a very gentle elongated C-curve, are carved with convex fronts. Legs straight and fluted. The chair is underbraced.

No. 338

SET OF SIX MAHOGANY CHIPPENDALE CHAIRS

(1760-1770)

Five side chairs; one armchair. The splat is carved in Gothic effect with interlacing arches involving an ogee arch, the whole within an outer palmate arch, with variously curved and pierced support. Above and outside the arch carvings, the splat is pierced with heart-shaped openings. The top rail presents acanthus carvings and an acanthus molding; the straight legs are fluted and underbraced. In the armchair the arm supports, which are carved, are in inverted cabriole form.

No. 339

SET OF SIX MAHOGANY CHIPPENDALE CHAIRS

(1760-1770)

Five side chairs; one armchair. Splat outlined in the favorite concave and cyma curves, and carved in representation of drapery and tassel, above an intertwined knot; inner edge of the cyma carved with a drooping-leaf motive. Top rail heavily fluted, and over the splat carved with uprising acanthus leaves. Straight legs with double-ogee fluting. On the armchair, concavo-convex arms, the supports of which are carved. Chairs underbraced.

(*Illustrated*)

No. 340

ENGLISH HINGE-BACK RECLINING CHAIR—ASH

(*Early eighteenth century*)

The back has three narrow quadrangular rails, and ten light slats in two tiers of five each, and may be maintained in an upright position or inclined for the occupant's comfortable repose. Arms and supports in cyma curves; seat rail hollowed; legs straight, square and underbraced. The back bears a metal plate inscribed "Jonathan Wild, 1725," implying that the chair was once the property of the romantic thief-catcher and criminal who was hanged in that year and was written about by Fielding and Defoe.

No. 339

SET OF SIX MAHOGANY CHIPPENDALE CHAIRS

No. 341

AMERICAN SLANT-TOP DESK

No. 341

AMERICAN SLANT-TOP DESK

(*First half of the eighteenth century*)

Pear. In two parts, the lower in form of a commode with two drawers, resting on delicate scroll legs with Dutch feet. On this is posed, above a molding, the desk proper, with one drawer and a compartment containing small drawers and pigeonholes, to which access is had by lifting the slanting top.

(*Illustrated*)

No. 342

CARVED MAHOGANY CHEST OF DRAWERS

(*Third quarter of the eighteenth century*)

Serpentine front; four drawers with brass plate and bail handles, and heavy bracket feet. The keyholes are let into inlaid ivory shields. Corners chamfered and carved with columnar ornamentation, scrolled and grooved. The upper drawer has an inner, sliding cover, which pulls out and makes a table of it when the drawer is open, and this drawer also contains two secret drawers.

No. 343

WALNUT SLANT-TOP DESK—ENGLISH

(1750-1775)

The entire surface highly polished, and plain save that the drop front and the drawers below are bounded by a simple molding. There are five of these large outer drawers. Within the desk proper are numerous small drawers and pigeonholes, besides a locker and several secret drawers.

No. 344

MAHOGANY CHIPPENDALE COMMODE

(1750-1760)

Swell front, having three drawers with metal handles of rococo style. Skirt carved as a lambrequin with scrolls, and the stiles with shells, rosettes and leaf pendants. Cabriole legs, the knees carved with boldly upturned acanthus leaves; bird's-claw and ball feet.

Length, 3 *feet* 2 *inches; width*, 1 *foot* 8 *inches.*

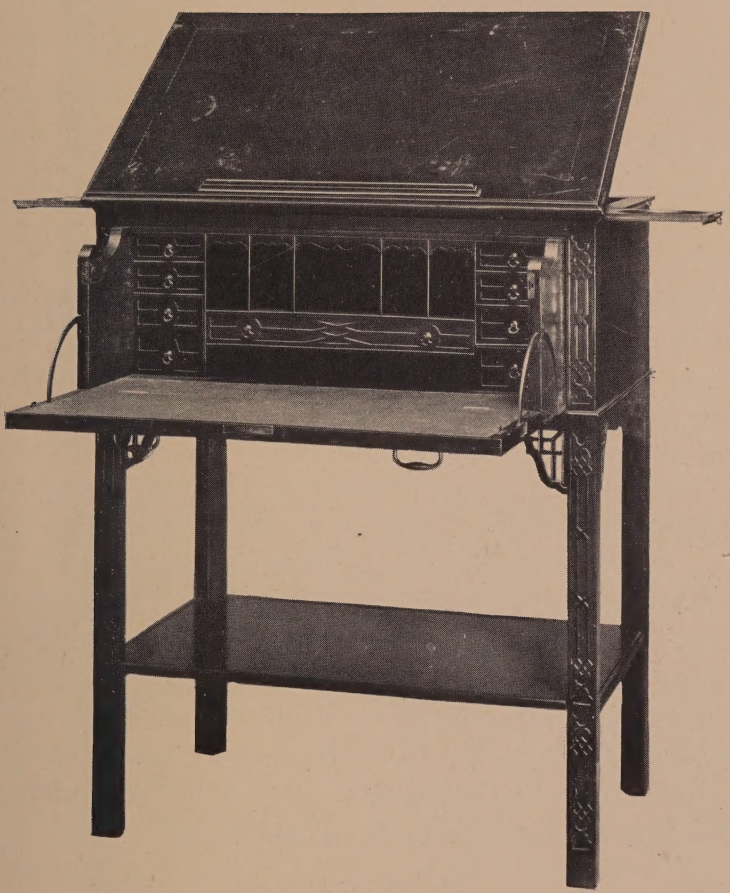
No. 345

MAHOGANY CHIPPENDALE COMBINATION DESK

(1750-1760)

Quadrilateral, with a high flat top which can be raised from the back at different angles and serve for reading or drawing or as a music holder; at either side of this top, small brackets slide out from underneath, as candle or lamp stands. The writing-desk section pulls out as a drawer, its front dropping. This compartment contains numerous drawers and pigeonholes, their fronts carved with a blind fret or scrolled moldings. The exterior shows a panel outlined by a half-round molding, the corners carved with acanthus leaves and the keyhole-loop marked by a pendant. Skirt formed of an angular grill with a scroll outline; at the center an intaglio shell. Legs and stiles carved with a fret. An unique piece.

(*Illustrated*)



No. 345

MAHOGANY CHIPPENDALE COMBINATION DESK

No. 346

CURIOUS ENGLISH COMBINATION TABLE AND DESK

(*Third quarter of the eighteenth century*)

Mahogany. As it stands, a plain oblong table with the appearance of a deep drawer below. But the top lifts up and folds back, one of the four legs swinging out to support it, and there is formed a polished mahogany tea table of two leaves. Again the top—literally, this time, one of these two leaves—lifts and folds back, and a green baize card table is in readiness. Now a turn of the lock in what appeared to be the front drawer releases a spring, and the green-covered section of one of the leaves of the card table rises, bringing to the level of the stationary leaf a complete writing-desk equipment of six drawers and seven pigeonholes. The edges of all the leaves have a rope molding, the corners of the frame a chain molding, and the round legs finish with Dutch carved feet.

(*Illustrated*)

No. 346

COMBINATION TABLE AND DESK—ENGLISH

No. 347

MAHOGANY CHIPPENDALE CORNER CUPBOARD

(1750-1775)

Built in two sections, the upper with glass front. Cornice top, beneath which a band of guilloche carving; the oblique sides carved as Corinthian columns. In the lower part the sides are carved with shells and long leaf pendants, and the front is plain with a panel molding. Skirt scrolled and solid feet paneled.

Height, 6 *feet* 3 *inches; width*, 2 *feet* 3 *inches.*

No. 348

AMERICAN DUNCAN PHYFE ROUND TABLE

(*Circa* 1810)

Mahogany. Plain polished top, the edge with a rope molding carved slightly below the surface plane. Skirt edged with a beaded molding. Four drawers, each with two knob handles. Turned standard; spreading legs carved with acanthus leaves and long pendants of bell-shaped flowers; metal claw-feet.

Diameter, 4 *feet.*

No. 349

MAHOGANY CHIPPENDALE LIBRARY TABLE

(1750-1760)

Oblong, the edges with a plain molding, the frame plain and containing five drawers, their knob handles carved as shells. The slender, lightly curving and tapering legs, with claw and ball feet, are carved at the high knees with massive acanthus leaves in relief.

Length, 5 feet 8 inches; width, 2 feet 10 inches.

(*Illustrated*)

No. 350

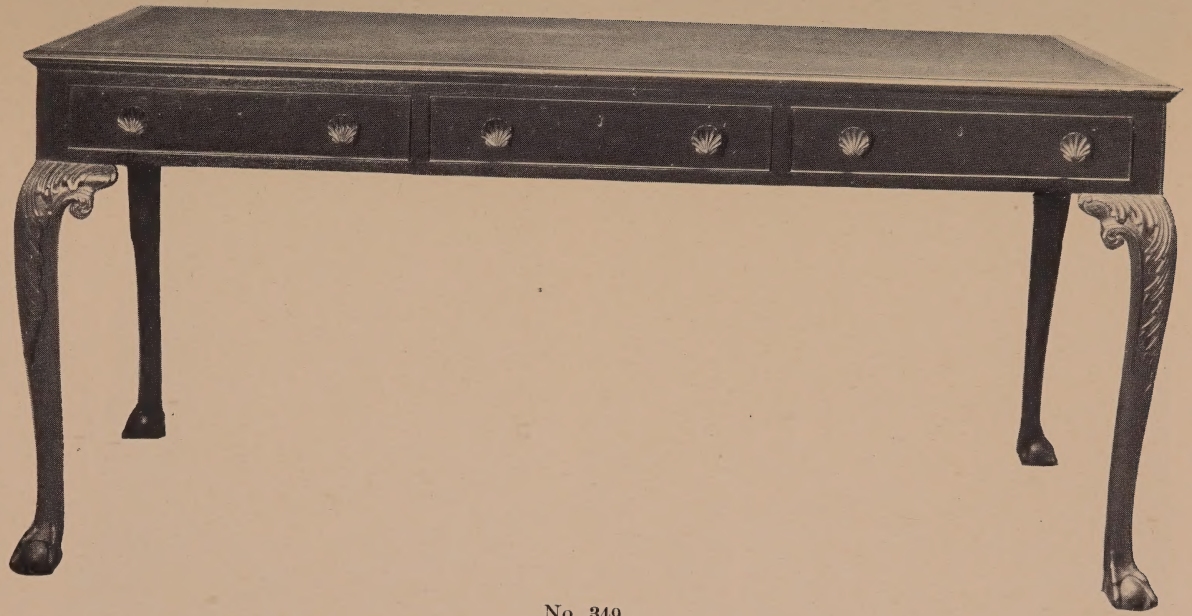
MAHOGANY CHIPPENDALE HIGHBOY AND SECRETARY

(1750-1775)

Built in two parts. The lower part, on solid cyma-scroll bracket legs carved with a blind fret, has a conventional leaf-molding around its upper edge, its corners chamfered and fluted, and contains three long drawers. The upper part, with a molded and carved cornice, holds two long and two narrow drawers and the escritoire. The entire front is plain, the desk pulling out as a drawer, whose front then drops, forming an extension of the writing plane. This desk part contains nine drawers and a locker, and two additional sliding compartments.

Height, 5 feet 8 inches; width, 4 feet.

(*Illustrated*)



No. 349

MAHOGANY CHIPPENDALE LIBRARY TABLE

No. 350

MAHOGANY CHIPPENDALE HIGHBOY SECRETARY

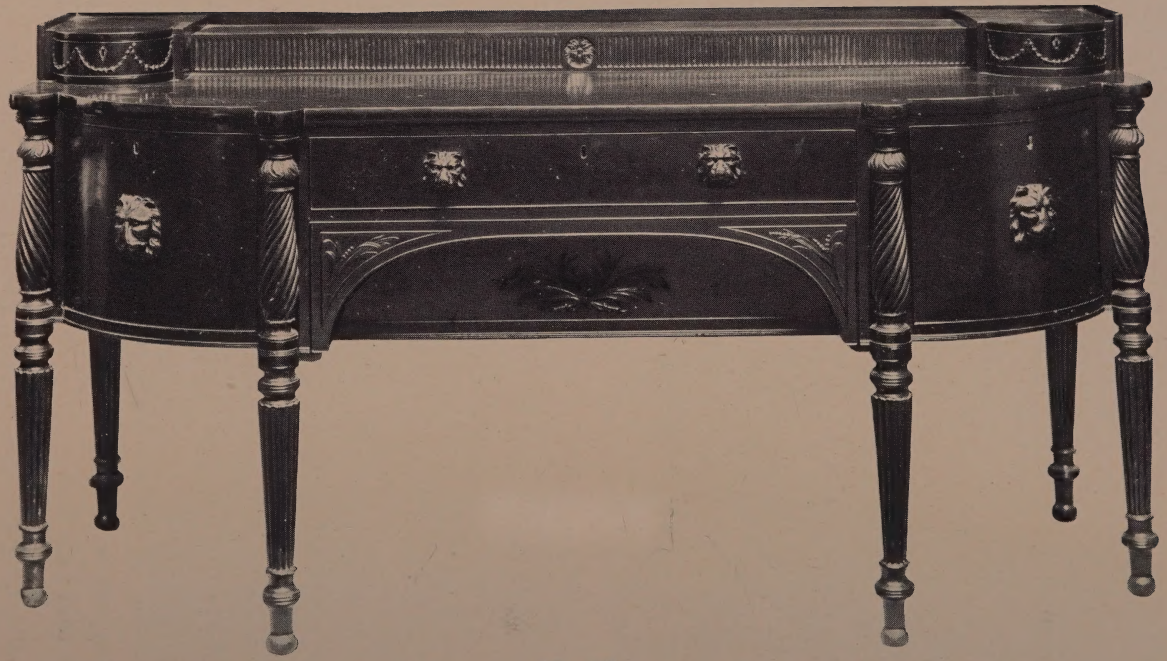
No. 351

ENGLISH MAHOGANY DROP-LEAF DINING-TABLE

(*Second quarter of the eighteenth century*)

Central section quadrilateral, with a semicircular drop-leaf at either side; edges marked by a reeded molding which is traversed by a ribbon lacing. Four curved legs, one of either pair swinging out to support the raised leaves; knees carved with acanthus leaves; bird's-claw and ball feet.

Length (full), 5 feet 8 inches; width, 3 feet 5 inches.



No. 352

ENGLISH MAHOGANY SIDEBOARD

No. 352

ENGLISH MAHOGANY SIDEBOARD

(*Circa* 1800)

On six legs, which are tapering and reeded below the cupboard, the four front ones being extended upward before the cupboard in baluster-shape stiles, with spiral fluting, as supports of the table which projects over them. Cupboard with two central drawers, the upper one with lion-mask handles and the lower one recessed and carved in relief, and two deep side compartments with convex fronts, each with a lion-head handle,—one a drawer, the other a pantry with shelf. Table with a balcony having a grooved front, and two swell-front side-drawers carved with festoons.

Height, 3 *feet* 4 *inches; length*, 7 *feet; width*, 2 *feet* 8 *inches.*

(*Illustrated*)

No. 353

CARVED GILT BULL'S-EYE MIRROR AND PAIR OF SCONCES

(1790-1800)

English. The convex circular mirror is set in mahogany, the surface of which is grooved in concentric rings, and this is encircled by the carved and gilded frame with projecting edge, just within which is a ring of small gilded globes. The frame is crested with an eagle on rockery, at the base of which a dolphin is leaping on either side, and below the frame is a pendant of leaves. The sconces depend from an elaborate knot of ribbon; midway an eagle perched on a rock and shell carving holds in his beak a crystal pendant, which hangs between the two candle brackets; and the piece terminates below in two tassels.

No. 354

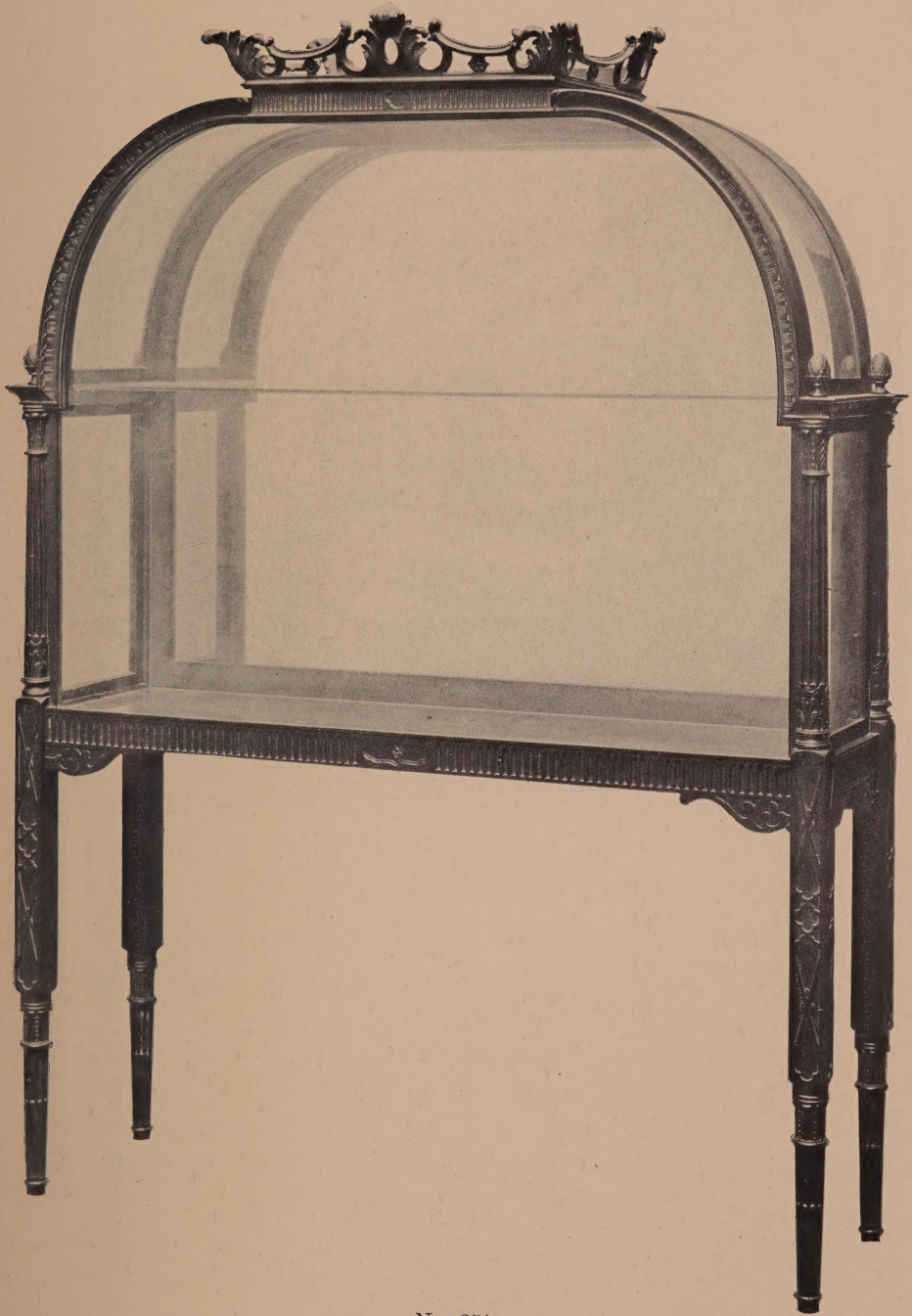
TWO MAHOGANY CHIPPENDALE UPRIGHT CABINETS

(1760-1775)

The four cabinets comprised in this catalogue lot and lot No. 355 were made from two Chippendale four-post beds (with necessary additions). The legs and stiles, tapering both above and below a quadrangular section, are grooved and reeded, and carved with a grill pattern and acanthus leaves, and have acorn finials. They support a table with grooved skirt, and an arch which upholds the former tester-top of the bed, which is in the form of a richly carved acanthus scroll above a grooved molding. The table is covered by a mirror and there is an additional plate-glass shelf.

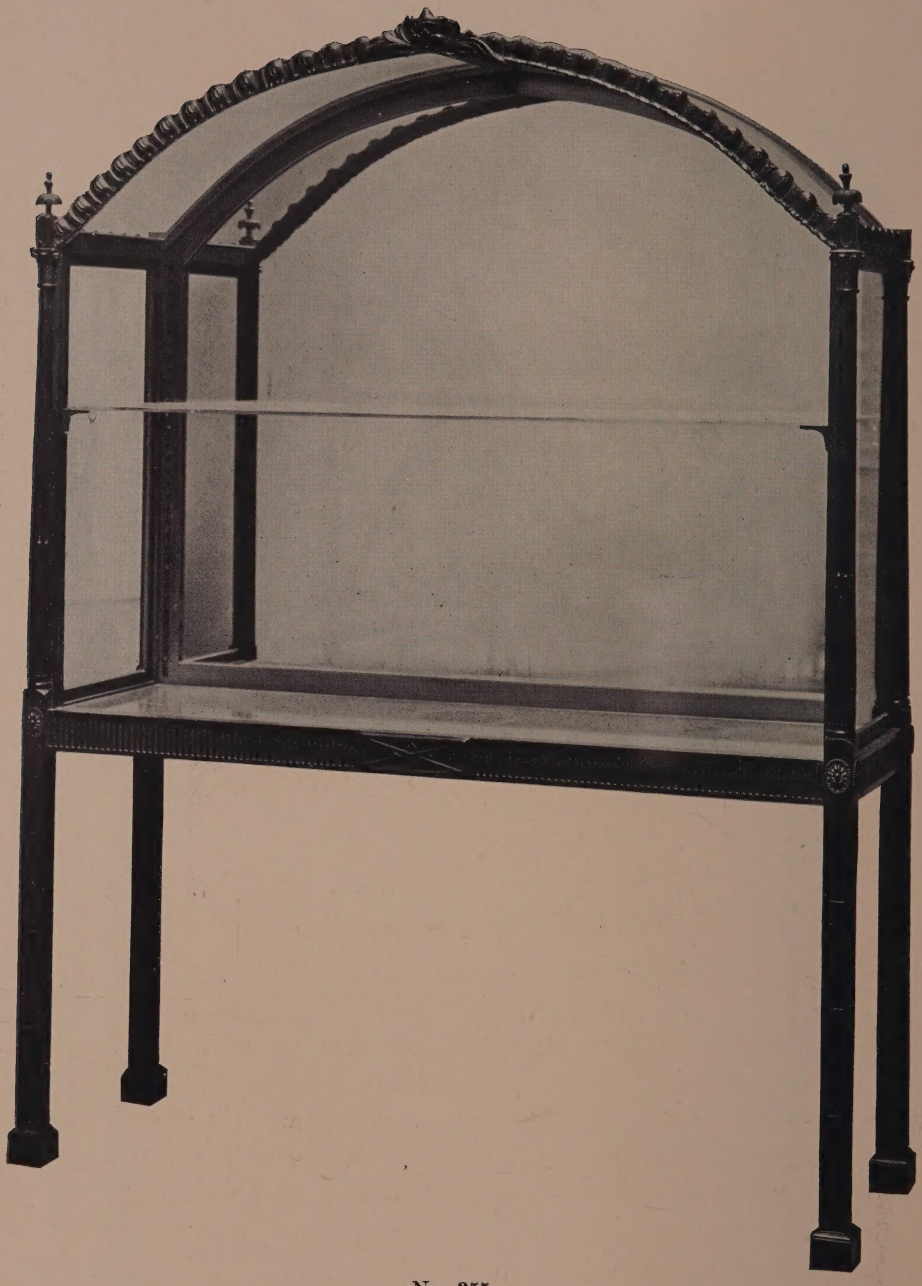
Height, 6 *feet* 11 *inches; length*, 4 *feet* 11 *inches; depth*, 1 *foot* 5 *inches.*

(*Illustrated*)



No. 354

MAHOGANY CHIPPENDALE UPRIGHT CABINET



No. 355

MAHOGANY CHIPPENDALE UPRIGHT CABINET

No. 355

TWO MAHOGANY CHIPPENDALE UPRIGHT CABINETS

(1760-1775)

The four cabinets comprised in this catalogue lot and lot No. 354 were made from two Chippendale four-post beds (with necessary additions). The quadrangular legs, on square feet or bases, molded, are carved with a fret pattern and rosette, and the stiles above are channeled and reeded, carved with acanthus capitals, and above them appear delicate acroteria carved in the acanthus motive, at the base of the broad arch which forms the top. This latter is carved with a cartouche molding, and at the center with a vase embedded in acanthus leaves. The table has a grooved skirt and is covered by a mirror, and there is an additional plate-glass shelf. (One leg repaired.)

Height, 6 *feet* 9 *inches; length*, 4 *feet* 11 *inches; depth*, 1 *foot* 7 *inches.*

(*Illustrated*)

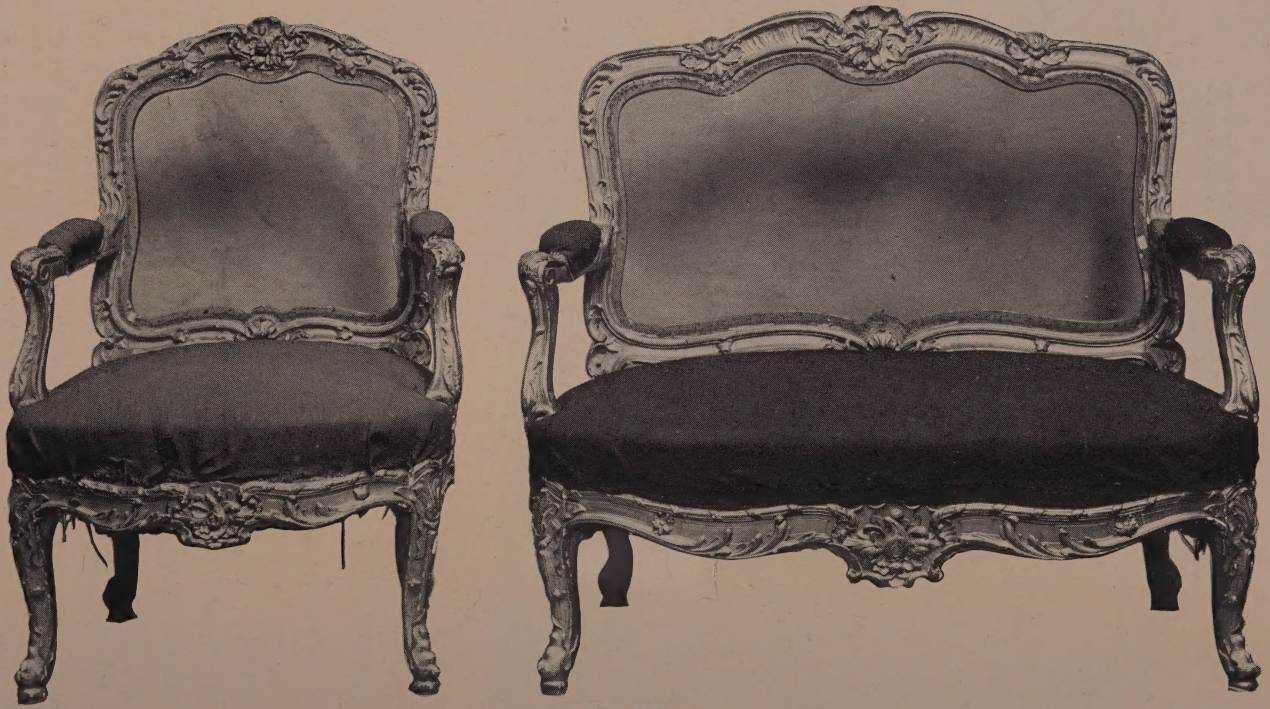
No. 356

CAUSEUSE AND TWO BERGÈRES

(*French, of the late eighteenth century*)

Carved wood, gilded. Both the love seat and the chairs are heavily carved in the acanthus motive with leaves and scrolls, and also with blossoms, and with moldings wound with ribbon. The backs are in a waved outline all around, the skirts are scrolled, and the arm posts and legs are shaped in ogee curves, the heavy carving being continued everywhere.

(*Illustrated*)



No. 356

CAUSEUSE AND TWO BERGÈRES

OLD ENGLISH OAK

No. 357

OAK JOINT STOOL

(*Mid-seventeenth century*)

Oblong, with molded edge; the skirt with an incised molding of arched niches above a horizontal grooved molding. The legs, which rake, are turned, and grooved about the center; stretchers plain.

No. 358

OLD ENGLISH BASIN STAND IN DUTCH STYLE

(1725-1750)

Oak. Three straight spindles support the basin-holder, their diameter reduced above the triangular drawer compartment. The three cyma-scroll legs are carved with pendent leaves and have elongated feet.

No. 359

CANE-SEATED OAKEN SQUARE STOOL

(*Period of Charles II*)

Tops and sides of the seat frame are decorated with an incised lattice, and the legs and underbraces are done in spiral turning, while two deep rails at front and back display bold carvings of acanthus leaf scrolls.

No. 360

ENGLISH OAK ARMCHAIR

(*Last half of the seventeenth century*)

Banister-backed, the banisters, stiles, arm supports and legs all turned, and having an additional gouged decoration more or less erratic. Stiles and top rail are surmounted by finials in the same form of decoration, and the rail is carved (intaglio-cameo) with primitively drawn domestic birds and crude ornament. Underbraced.

No. 361

THREE-CORNERED ENGLISH OAK ARMCHAIR—SHORT

(*Sixteenth century*)

On three heavy turned legs, the front ones continued upward as short arm-posts; the rear leg is carried up higher to sustain the plain, solid, arching top rail, which is additionally supported by two spindles branching from this upper post above the wooden seat toward either side, and by turned arms extending from the top rail to the arm-posts in front. The chair is underbraced.

No. 362

ENGLISH OAK ARMCHAIR

(*Last half of the seventeenth century*)

Banister-backed, the decorative members all turned save the deep top rail, which is lightly carved in crude designs and surmounted by turned knobs. Underbraced.

No. 363

OLD ENGLISH OAK TABLE

(*Last quarter of the seventeenth century*)

Top plain with rounded edge; one drawer. Knob-turned legs and feet, with plain quadrilateral under-braces.

No. 364

OLD ENGLISH OAK FOLDING TABLE

(*Late seventeenth century*)

Plain oval top. Slender turned legs, two of them on trestled bases formed of broad cyma-curved feet, and two on knob feet, the latter pair swinging as a gate which when swung to allows the hinged top to drop, the table then being "folded up" to stand flat against a wall.

No. 365

OLD ENGLISH OAK FOLDING DROP-LEAF TABLE

(*Last quarter of the seventeenth century*)

Oval top, with a central section and two drop leaves. Two turned legs on a trestle base, which supports also two turned gate-legs with knob-turned stretchers.

No. 366

OLD ENGLISH OAK TABLE

(*About* 1650)

Plain top with simply molded edge and one drawer, the frame also having a molding at its lower edge. Turned knob-and-ring legs, stretchers and under-braces.

No. 367

OLD ENGLISH OAK FOLDING TABLE

(*Late seventeenth century*)

Oval top, plain. Legs square with turned centers, two swinging as a gate. When the gate swings to, the hinged top falls and the piece is folded up.

No. 368

OAK TABLE—ENGLISH

(*Last quarter of the seventeenth century*)

Plain top, with one drawer. Four spiral-turned legs with knob feet. Underbracing in cyma scrolls with cross braces forming a geometrical figure and these supporting two upright braces which are turned in spirals.

No. 369

ENGLISH OAK ARMCHAIR

(*First quarter of the seventeenth century*)

Banister-backed, with banisters also under the arms and below the seat rail, all turned. Turned stiles, legs and arms, the arms reenforced by half-round or split rests placed above the main rests and also turned. Top rail outlined in a cyma scroll. Underbraced.

No. 370

OAK TABLE—ENGLISH

(*Last quarter of the seventeenth century*)

Plain oblong top with thumb edge. Single drawer. Four straight legs, turned in the vase, ring and knob motive, with quadrilateral underbraces and knob feet.

No. 371

OLD ENGLISH OAK GATE-LEG TABLE

(*Last quarter of the seventeenth century*)

With two semicircular drop leaves. The two underposts turned, on spread feet with a broad stretcher; the gates made of plain strips of wood, doubly braced.

No. 372

OLD ENGLISH OAK GATE-LEG TABLE

(*Last quarter of the seventeenth century*)

Plain oval top with a central fixed section on four knob-turned legs, underbraced, and two drop leaves on swinging gate-legs, which are also turned and underbraced.

No. 373

UPHOLSTERED OAK HALL CHAIR—FLEMISH

(*Last quarter of the seventeenth century*)

Spiral-turned stiles, legs and underbraces. The back carved in relief and openwork with blossoms and conventionalized leaves, and the top rail with amorini supporting a coronet, the latter motive repeated in a cross-brace below the seat rail. Seat and a vertical panel in the back upholstered in needlepoint tapestry.

No. 374

OLD ENGLISH WALNUT READING CHAIR

(*First quarter of the eighteenth century*)

Chairs of this type are of extreme rarity. They are known variously as reading chairs, student's chairs or scholar's chairs, and are occasionally found in gentlemen's libraries in the older houses of England.

The seat is saddle-shaped and the reader, sitting astride, faces the back, his elbows comfortably extended on the arms which project forward breast-high in a sweeping curve, passing below his armpits. His book rests, open, upon an inclined shelf at his chosen angle. The shelf is a swinging one and when it is dropped the chair will back against the wall and serve as an ordinary chair. The legs are slender and tapering, with Dutch feet, and the thorough underbracing attests the early date of this student chair's creation. Seat, back and arms are upholstered in the original Old English needlework, which to-day is highly admired, sought and valued, in England.

One of the largest and longest established of collectors of and dealers in Old English furniture in England made the statement a short time ago that he had been able to find only one of these reading chairs in twenty-five years.

No. 375

OLD ENGLISH OAK CHAIR-TABLE

(1660-1680)

Four turned legs, underbraced, the legs carried up as posts to support the straight arm-rests. Solid wooden seat, the seat frame having a narrow scrolled molding. The oval table top is hinged on wooden pins at the back of the arms, and when raised forms a back for the chair.

No. 376

SIR WALTER SCOTT'S TABLE

No. 376

SIR WALTER SCOTT'S ODD TABLE

A mahogany contrivance of curious formation. Two deep uprights support a drop-leaf table-top, which is adjustable to various heights up to a point where one could write upon it standing; the drop-leaf, moving as a part of the top, is at the same time adjustable at various angles through a ratchet arrangement on the uprights. On the opposite side is a single drawer, and a broad footboard acts as a stretcher or underbrace. A brass plate inserted in the top says: "Formerly the property of Sir Walter Scott, and purchased at the sale of his effects, 39 Castle street, Edinburgh, 1826." This was the year in which the novelist was bankrupted through his adventure into the publishing business and had to realize on his possessions.

(*Illustrated*)

No. 377

JACOBEAN DRAW-TOP OAK TABLE

(*Last half of the seventeenth century*)

Top plain and oblong; scrolled corner braces under the rails. The bulb legs are heavily carved with acanthus leaves and clusters of bosses, and with half-wheels and festoons.

Length, 3 *feet* 10 *inches; width,* 2 *feet* 5 *inches.*

No. 378

OLD ENGLISH OAK GATE-LEG DROP-LEAF TABLE

(*Last quarter of the seventeenth century*)

Central section on four knob-turned legs with heavy stretchers and turned cross-braces; two semicircular drop leaves upheld by knob-turned gates.

No. 379

AMERICAN BUTTERFLY TABLE

(*Circa* 1700)

Cherry. Plain circular top with two drop leaves, these upheld by curving wings which give to this type of table its name. Under the central fixed section there is a drawer. The legs are turned and have a slight rake, and are underbraced, the long stretchers supporting the wings.

No. 380

ANTIQUE OAK SLANT-TOP GATE-LEG DESK

(*Transition period*, 1700-1720)

This desk is unique in form and construction, and its exact date is difficult of determination. Its manufacture was undoubtedly as early as the beginning of the eighteenth century, and may have been earlier. Its four legs are knob-turned and underbraced, and two gates similarly turned and braced swing out to support the drop front. In the interior are eight small drawers and seven pigeonholes, and the floor of the desk or writing surface, sliding back, acts as the top of a large drawer or compartment within the body.

(*Illustrated*)

No. 381

OAKEN DRAW-TOP TABLE

(*Jacobean*)

The top oblong and plain, both the main top and the draw leaves. The legs, which are underbraced, have large bulbs which are fluted below and are carved above with a meander and leaves, and the rails of the frame are carved on all sides with leaves and fruit. At the tops of the legs, and the centers of the front and back rails, are carved the date of the table and the initials (apparently) of its original owner—the date being 1679 and the initials or letters, T W A.

Length, 4 *feet* 11 *inches; width*, 2 *feet* 6 *inches.*

No. 380

ANTIQUE OAK SLANT-TOP GATE-LEG DESK

No. 382

OAK DRAW-TOP TABLE

(*Last half of the seventeenth century*)

The frame is shaped as a cyma molding, and skirted at the corners with flower and leaf-scroll carvings. The legs are turned, with globe centers, and end in square feet. The underbracing is in the form of an X, grooved and channeled.

Length, 4 *feet* 2 *inches; width*, 2 *feet* 6 *inches.*

No. 383

ENGLISH OAK LONG TABLE

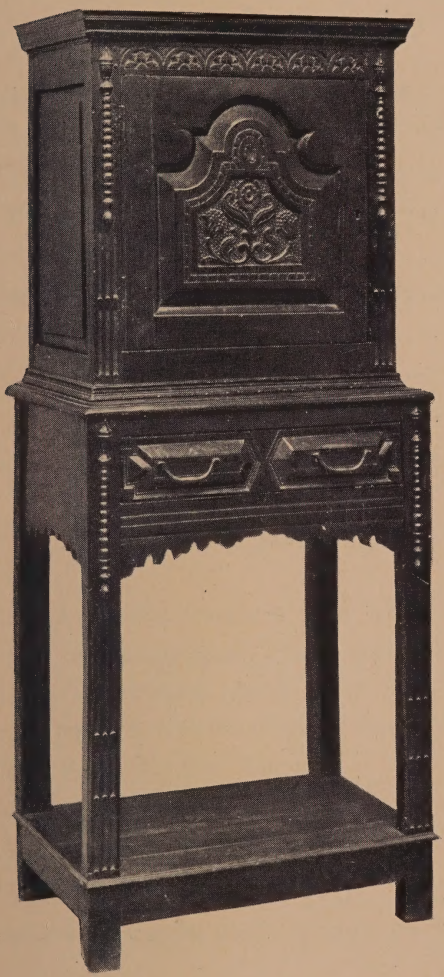
(*Last half of the seventeenth century*)

Quadrilateral, the plain top edged with a rope molding. The frame is carved with a succession of veined leaves within lunettes, corner braces are scrolled, and the underbraces carry a leaf molding. The legs are turned at the center, and have square tops and bases, which are carved, and they rest on ball feet.

Length, 4 *feet* 9 *inches; width*, 2 *feet* 2 *inches.*

No. 384

UPRIGHT OAK CABINET—ENGLISH



(*Last quarter of the seventeenth century*)

On four straight legs, grooved, their tops carrying split spindles, and the underbracing supporting a shelf raised from the floor on straight feet. A single drawer in the lower section. The cabinet proper, above, shows two split spindles over grooving in the stiles, the top rail is carved with a molding, and the door has an arched panel boldly carved with floral conventionalizations.

Height, 5 *feet* 1 *inch; width*, 2 *feet* 2 *inches.*

No. 385

OLD ENGLISH OAK GATE-LEG TABLE

(*Last quarter of the seventeenth century*)

The four square-end legs supporting the fixed section of the top have knob-turned centers and are underbraced; the gates, their posts also knob-turned, pivot on the underbraces and uphold two ovoid drop leaves; knob feet all around.

Length, 4 *feet* 6 *inches; width*, 3 *feet* 6 *inches.*

No. 386

OLD ENGLISH OAKEN DOUBLE TABLE

An antique table of the late seventeenth century, considerably restored. In two parts, each on three legs with a triangular frame, the tops when together forming an ellipse and the flat board underbracing paralleling the outline of the top. The six sturdy legs are turned, and at their centers carved and grooved. The top is plain, the broad underbracing molded, and the frames are molded with groove and ovolo.

Total length, 4 *feet* 11 *inches; short diameter*, 3 *feet* 2 *inches.*

No. 387

ENGLISH OAK TALL CLOCK CASE

(*Last quarter of the seventeenth century*)

The entablature shows a dentilled molding beneath the cornice, and a frieze of floral lattice, while turned acroteria appear above. This is supported by four turned posts, those in front in spiral form and those at the back almost plain. The long quadrilateral body is plain, with a panel door, and the base shows various moldings and stands on bracket feet. The works were made by William Hall. The spandrels, applied, are of scrolls about cherubs upholding a crown.

Height, 7 *feet* 3 *inches.*

No. 388

ANTIQUE OAK SIDEBOARD TABLE

(1690-1700)

Oblong, with plain top, its edge molded, and three deep drawers. The drawer fronts are decorated with geometrical figures formed by receding moldings, and between the drawers and at the ends of the front are split knob-spindles. Turned legs and knob feet.

Length, 6 *feet; width*, 1 *foot* 8 *inches.*

No. 389

ANTIQUE OAK CHAISE-LONGUE

(*Period of Charles II*)

The frame is formed of quadrangular strips of oak, their tops and sides decorated with an incised lattice; the legs, stretchers, underbraces and stiles are spirally turned, and the stiles have knob finials. The head and seat are of cane, the head being adjustable for reclining and its top rail carved in openwork with scrolled acanthus leaves and a concave shell.

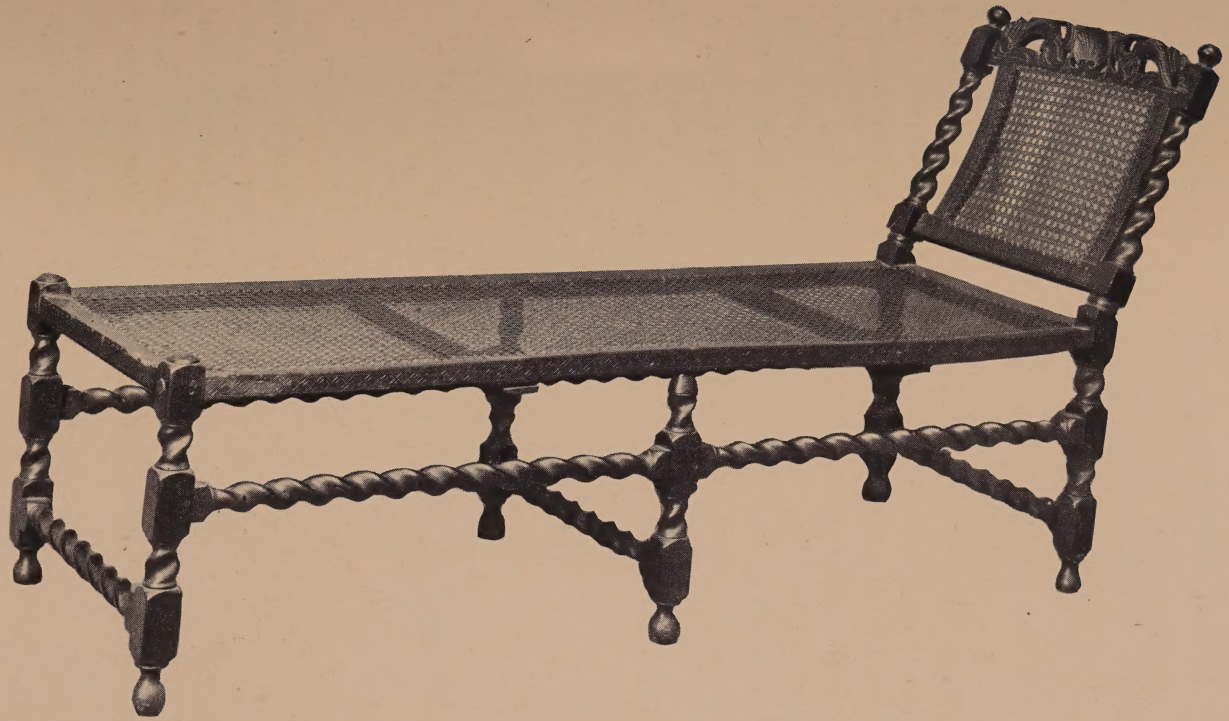
(*Illustrated*)

No. 390

PAIR ANTIQUE OAK FOOT RESTS

(*Period of Charles II*)

Oblong, the quadrangular frames carrying on top and sides an incised lattice in agreement with the chaise-longue, No. 387; the top of woven cane. Legs and underbraces spirally turned.



No. 389

ANTIQUE OAK CHAISE-LONGUE—PERIOD OF CHARLES II

No. 391

OLD ENGLISH OAK SETTLE

(*Last half of the seventeenth century*)

Back in four beveled panels, the seat in one long depressed panel, its broad raised borders marked by an ogee molding. Gently scrolling arms, plain; turned legs, each pair underbraced. Top rail deeply carved with a bold acanthus scroll, interrupted at the center by a hollow-carved shell pattern; the same motive used with variations in the carving of the seat-rail or skirt.

Length, 6 *feet.*

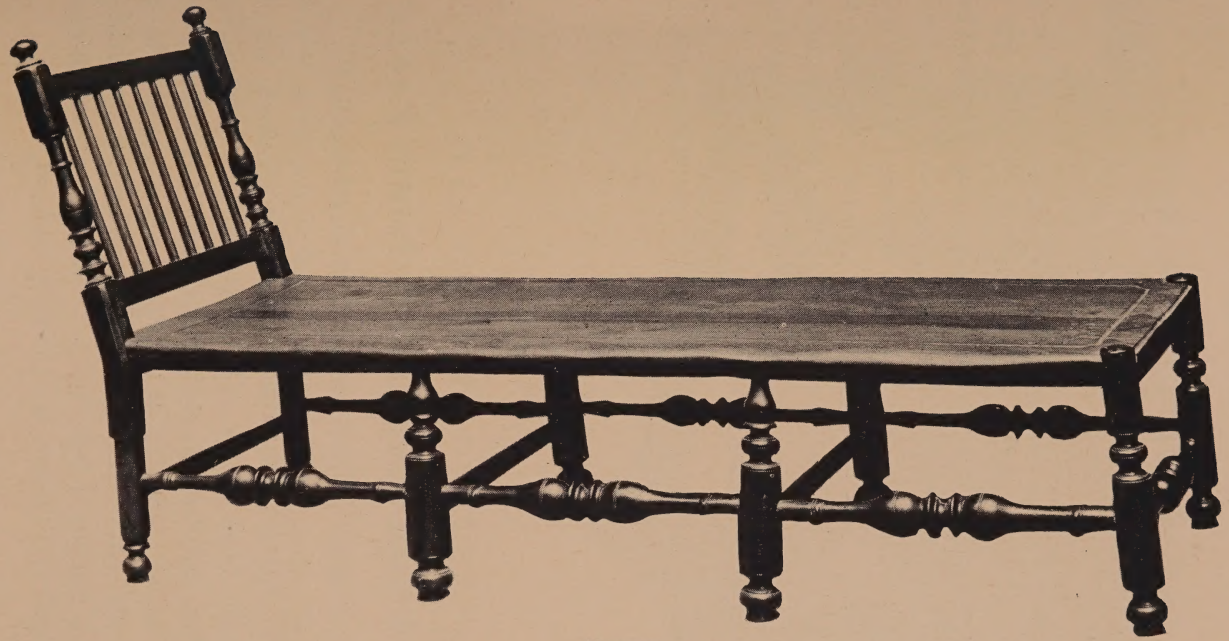
No. 392

AMERICAN TURNED WOOD COUCH—PENNSYLVANIA STYLE

(*About* 1700)

Four pairs of turned legs, with turned stretchers and braces. The head is formed of eight spindles between two plain rails, is canted and can be further tilted. The raking stiles are turned and have knob finials. A solid wooden seat has replaced the original rush one.

(*Illustrated*)



No. 392

AMERICAN TURNED WOOD COUCH—PENNSYLVANIA STYLE (1700)

No. 393

OLD ENGLISH OAK BUFFET

(*Jacobean*)

In two tiers, and with a third or lower shelf, formed by the bottom, which is raised from the floor. All the shelves are plain, the top having a simple edge molding. The rail below it carries a border or molding of flat carving in a conventional leaf design repeated within separate scrolls. The mid-rail has a grooved molding and the posts are grooved and fluted. The piece is carved with its date, 1660, each figure treated as an ornamental design at the head of a post or leg.

Length, 4 *feet* 2 *inches; width*, 1 *foot* 6 *inches; height*, 3 *feet* 9 *inches.*

No. 394

ENGLISH OAK REFECTORY TABLE

(*Last half of the seventeenth century*)

The top of this table is one solid piece of ash; the rest of the table is oak. The legs are cylindrical, fluted at the top and carved with broad, deeply veined conventional leaves, alternating with the tulip pattern, this cylindrical part posed upon a square base which rests on a broad, flattened-bulb foot. The rail carries an elaborate scroll fret neatly and deeply incised.

Length, 6 *feet* 11 *inches; width*, 2 *feet* 9 *inches.*

No. 395

OAK DRAW-TOP TABLE

(*Last half of the seventeenth century*)

This Jacobean table has a deep top which contains a drawer with knob handle. The rails are paneled and partly skirted. The legs, with turned rings above and below, have large central bulbs which are carved with conventional leaf motives and fluted. The underbraces have an incised molding with scalloped edges, on both inner and outer surfaces.

Length, 4 *feet; width*, 2 *feet* 7 *inches.*

No. 396

OLD ENGLISH OAK SIDEBOARD WITH RACK

(1690-1700)

Long table, with three drawers; tall rack with three grooved shelves, a turned-knob border molding, and cornice top. The table front has the same turned molding, which appears also between the drawers; these have geometrically molded fronts and two brass drop-handles each. Straight legs, spirally turned.

Length, 5 *feet* 9 *inches; height*, 6 *feet* 10 *inches.*

(*Illustrated*)

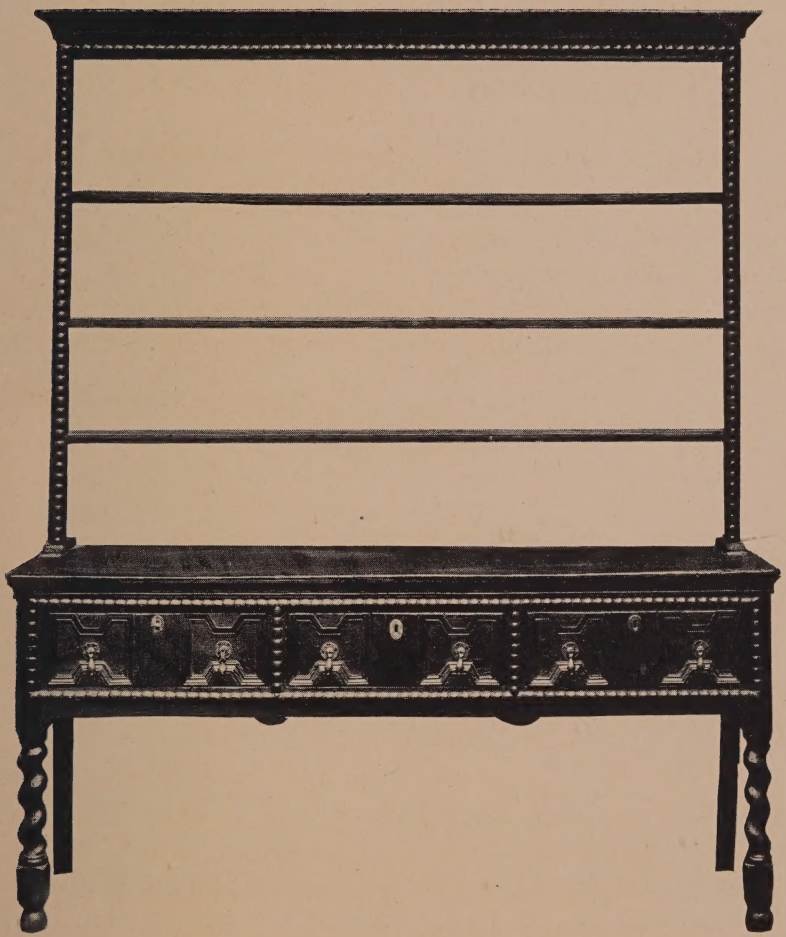
No. 397

ENGLISH OAKEN CABINET

(*Third quarter of the seventeenth century*)

Upright, a cupboard with shelf below and a separate compartment above, the upper section being recessed. The upper front is ornamented in flat carving with a panel of conventional scroll and two bands of guilloche molding, and two drops. On the lower section a grooved and chiseled molding appears, and the lower door is paneled and has grooved moldings.

Height, 5 *feet* 2 *inches; width*, 2 *feet* 2 *inches.*



No. 396

OLD ENGLISH OAK SIDEBOARD WITH RACK

No. 398

EARLY JACOBEAN PRESS-CUPBOARD

(1650)

Oak. The top supported by heavily carved and turned posts and containing three cupboards or compartments each with its own door—all the doors paneled and carved—and having a frieze of pointed leaves, at the center of which the date 1650 is carved as a part of the ornamentation. There are two drawers, each carved with acanthus scrolls, and the broad cupboard below has two doors, both carved.

Height, 5 feet 5 inches; length, 4 feet 7 inches.

(*Illustrated*)

No. 399

OLD ENGLISH OAKEN DINING TABLE

(*Last quarter of the seventeenth century*)

Gate-legged, with two drop leaves which when raised give it an elliptical top. The legs are turned, in the familiar form of rings and superposed vases; the long stretchers of the understructure are plain and the cross-braces are turned, the two gates supporting the curving drop leaves following these same general lines.

Length, 5 feet 9 inches; width, 4 feet 11 inches.

(*Illustrated*)

No. 398

EARLY JACOBEAN PRESS-CUPBOARD

No. 399

OLD ENGLISH OAK DINING TABLE

No. 400

ENGLISH OAK REFECTORY TABLE

(*Jacobean*) 580.

On six legs, their posts with a heavy spiral twist, the tops and bases square. The outer sides of the bases are carved with blossoms; their tops on both of the long sides of the table are carved with the date, 1675, and on both ends with the letters W and S. The rails are traversed by a relief molding of scrolling foliations and a conventional flower pattern. The table is underbraced.

Length, 9 *feet; width*, 2 *feet* 11 *inches.*

No. 401

PAIR OAKEN REFECTORY BENCHES

(*Late Jacobean*)

Seats plain, with thumb-molding edge; stretchers plain; six turned baluster legs. Skirt on all sides traversed by an incised interlacing ribbon-scroll, twining about blossoms.

Length, 6 *feet* 3 *inches.*

No. 402

PAIR REFECTORY BENCHES

(*Late Jacobean*)

Oak, with plain seats molded at the edge. Skirts and stretchers grooved. The legs are turned in a free and open spiral twist; knob feet.

Length, 3 *feet* 6 *inches.*

No. 403

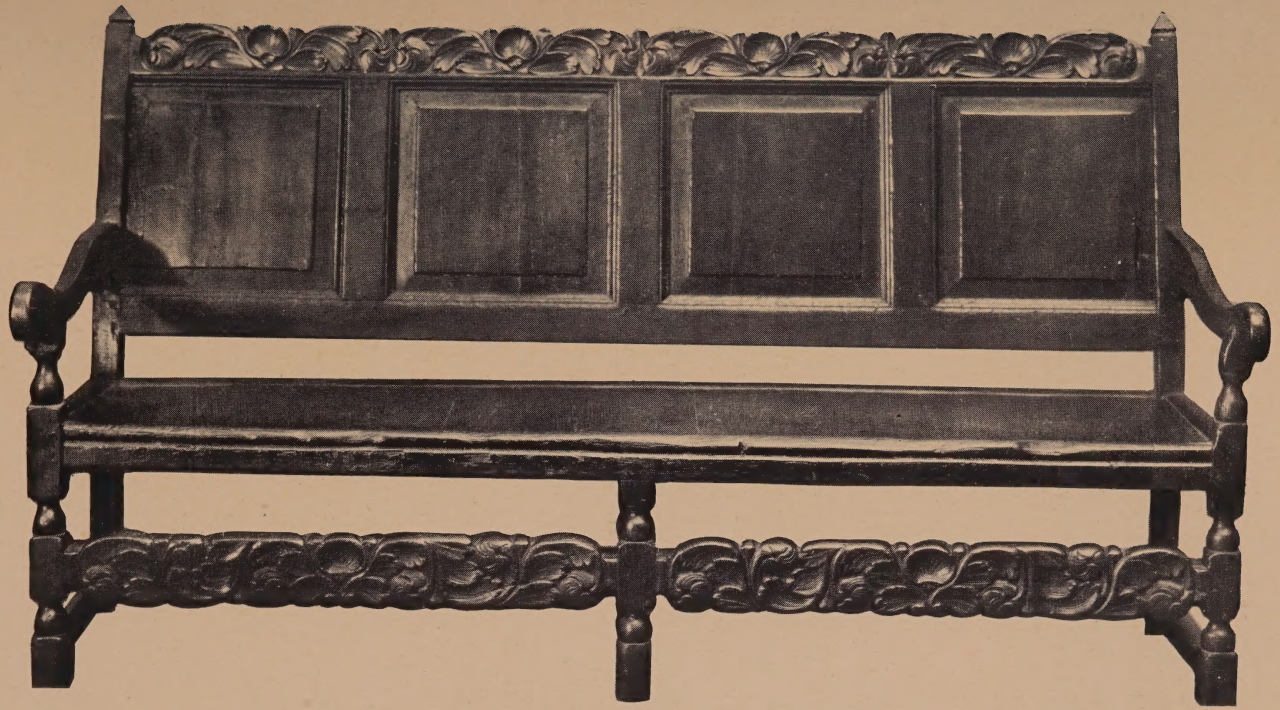
OLD ENGLISH OAK SETTLE

(*Last half of the seventeenth century*)

Massive form. Plain seat with raised and molded edges; the arms plain, in gently scrolled outline; arm-posts and legs knob-turned. The back is paneled, and the top rail is deeply carved throughout its length with a continuous pattern of scrolling acanthus leaves and interspersed shells. The legs support a front rail of broad surface carved in similar motive but with variations. The settle is underbraced.

Length, 6 *feet.*

(*Illustrated*)



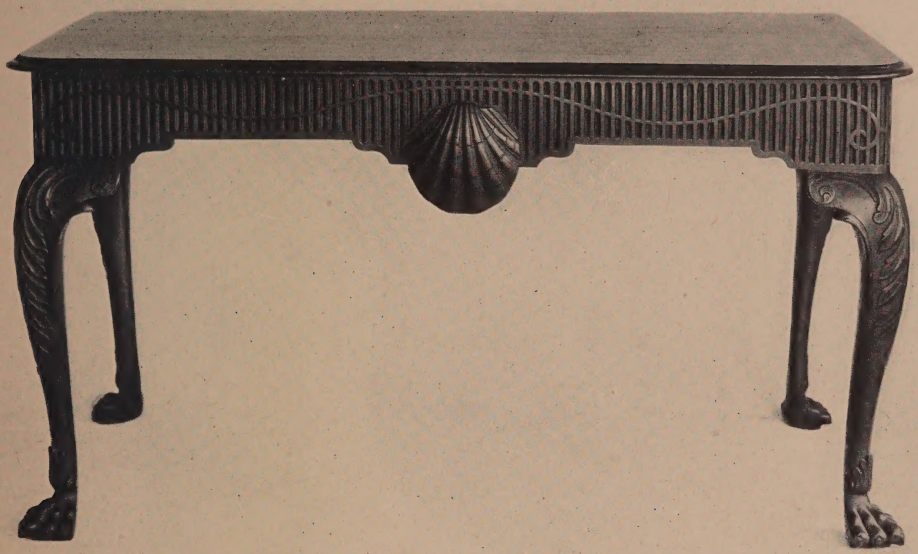
No. 403

OLD ENGLISH OAK SETTLE

NOTICE

The following described chairs and other pieces of furniture were purchased at the Public Sale of the Thomas B. Clarke Collection when sold at The American Art Galleries by order of the Tiffany Studios, in December, 1910. They are the property of the estate of a New England collector, since deceased, and are to be sold by order of Executor.

The illustrations are from the Catalogue of the Tiffany Studios Sales, and are now reproduced through their courtesy.



No. 404

MAHOGANY WALL TABLE

(*About* 1725)

In this long table of the Dutch period the back is left unornamented, while the rail in front is carved with flutings, and a fine line scroll runs through them all across the surface. At the center of the rail is carved a large shell, partially pendent, and the knees of the cabriole legs are carved with acanthus designs, as are the ankles. The legs terminate in animal's-claw feet.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 393.

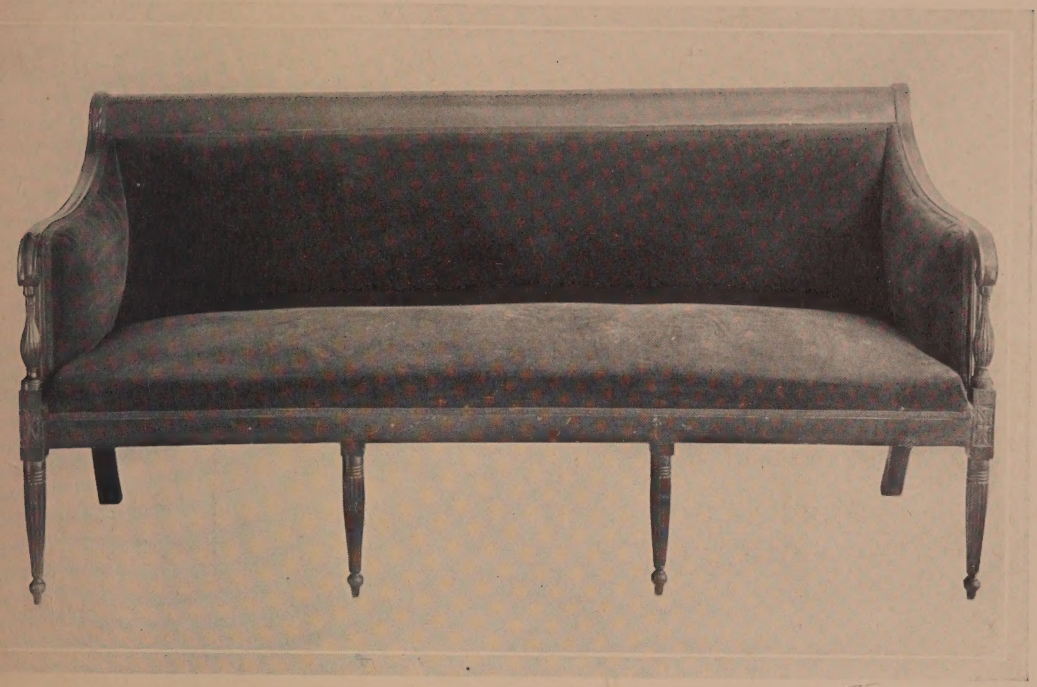
No. 405

MAHOGANY HEPPLEWHITE ROUND TABLE

(1780-1790)

In two semicircular parts; probably originally intended for a dining table. On the rail or frame are panel moldings, separated by rosettes which are carved above the legs. The legs are tapering, and carved in the design of a flower pendant.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 245.



No. 406

MAHOGANY SHERATON SOFA

(1790-1800)

Seat, back and arms upholstered. The curving top of the back is of plain wood, with slight acanthus leaf carvings at the tops of the arms. The arms are carved with a double-ogee molding, and curving downward at the front rest upon slender and graceful posts connecting with the tapering and reeded legs.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 250.

No. 407

SET OF TWELVE MAHOGANY CHIPPENDALE SIDE CHAIRS

(1770-1775)

This is a notably fine set, with ample seats, the whole pattern a late Chippendale design, and the legs underbraced. The top rail, light and gently waved, is carved with scrolls and in a leaf design, and with pendent flowers. The splat is cut into five slats, gracefully curved. The lightly curved stiles and straight front legs are carved with a double-ogee molding.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 280.

(*Illustrated*)

No. 408

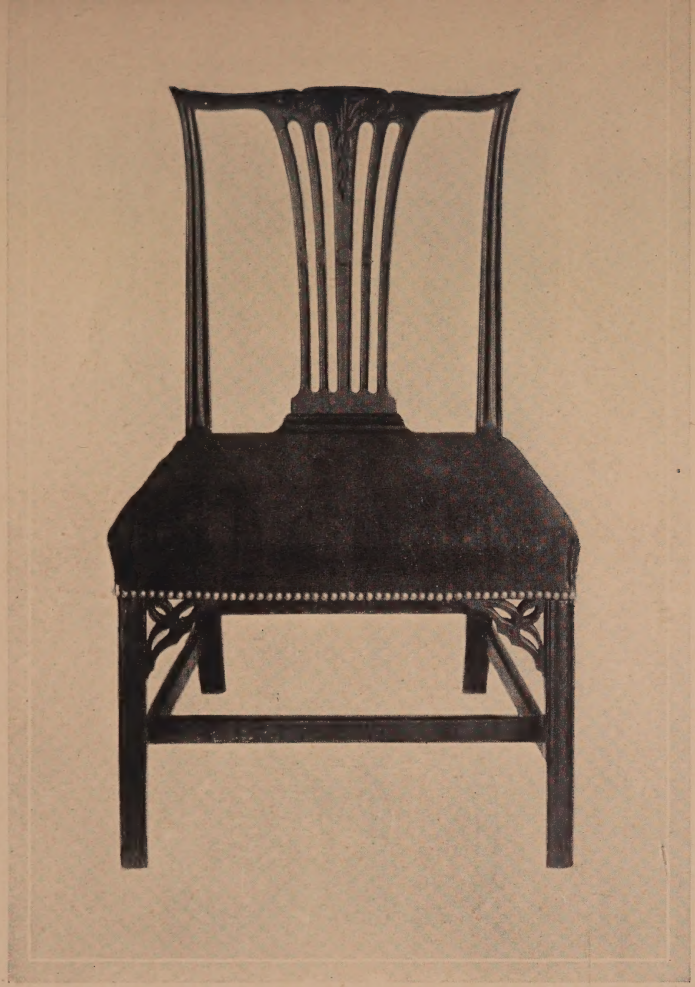
SET OF SIX LADDER-BACKED SIDE CHAIRS AND ONE ARMCHAIR

(1760-1770)

Mahogany. Chippendale. The slats, their upper outline a graceful wave-form, are pierced with five openings, two in leaf-shape at either side of one in form of a broad C-scroll. Below the central aperture the lower edge of each slat is carved with a grooved scroll-molding. The stiles and the straight legs have the double-ogee molding, and the legs are underbraced.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 316.

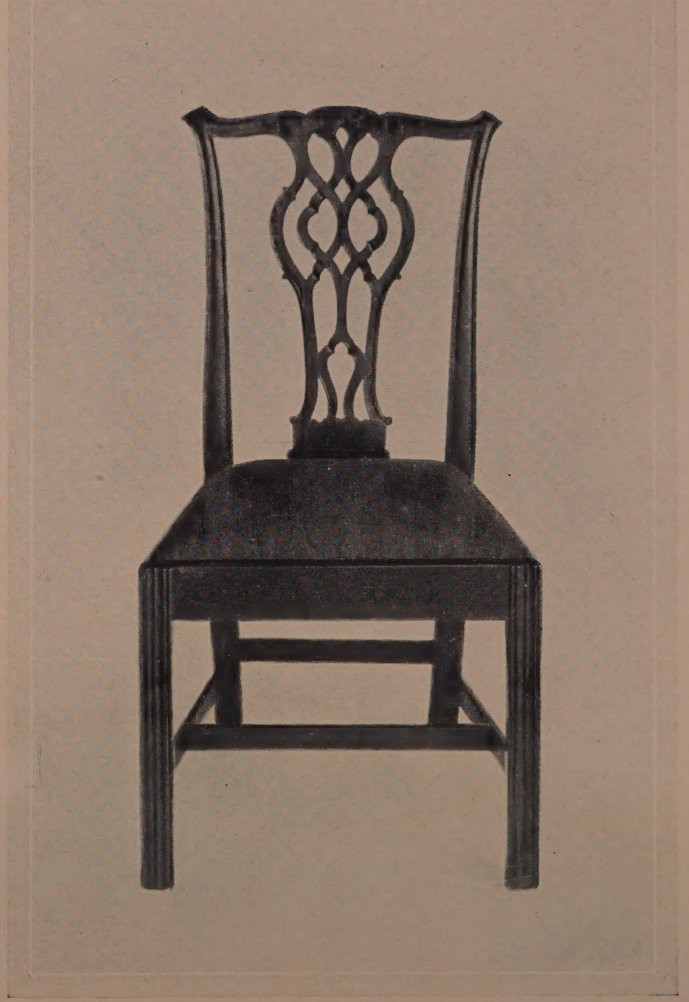
(*Illustrated*)



No. 407

No. 408

No. 407—SET OF TWELVE MAHOGANY CHIPPENDALE SIDE CHAIRS
No. 408—SET OF SIX LADDER-BACKED SIDE CHAIRS AND ONE ARMCHAIR



No. 409 No. 410

No. 409—SET OF EIGHT MAHOGANY SIDE CHAIRS AND ONE ARMCHAIR
No. 410—SET OF EIGHT SIDE CHAIRS AND TWO ARMCHAIRS

No. 409

SET OF EIGHT SIDE CHAIRS AND ONE ARMCHAIR

(*Second quarter of the eighteenth century*)

A very unusual back of the Dutch period. The cyma or recurving stiles curl over to meet and support a narrow head-rest at the top, and from them part way down the sides spring curves which uniting return to the top under its center, thus forming a part of the splat. The splat itself is in the form of a figure-eight loop and an intertwining quadrangle, and at the crossing of the loop is carved with a rosette. At either side of the base of the splat are S-scrolls. Top rail carved with acanthus leaves; cabriole legs with carved knees, and Dutch feet with radiates. (Armchair and three side chairs show slight repairs.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 366.

(*Illustrated*)

No. 410

SET OF MAHOGANY CHIPPENDALE ARM AND SIDE CHAIRS

(1760-1770)

Eight side chairs and two armchairs. The splat, broad but of slender members, exhibits an intertwining ribbon design including foliate elements, and there is relief carving on the top rail in the form of an acanthus scroll. Straight legs, all underbraced, their surfaces carved with ogee moldings. (Back of one chair repaired; ears of one top rail restored.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 210.

(*Illustrated*)

No. 411

SET OF SIX MAHOGANY SIDE CHAIRS

(*Second quarter of the eighteenth century*)

Of the Dutch period, with a splat in a pattern which was continued into the Chippendale period. It is formed wholly of scrolls and displays very little ornamental carving. Center of top rail and knees of the cabriole legs carved in acanthus designs; bird's-claw and ball feet. (Backs of two chairs slightly restored, and a back leg of another broken and repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 367.

(*Illustrated*)

No. 412

SET OF SIX MAHOGANY CHIPPENDALE SIDE CHAIRS

(*About* 1750)

A rather elaborate splat with carefully worked out details, its outline beginning at the top, a concave curve below which is a full convex curve that returns to the top rail, the deep bend being supported by the lower part of the splat, where the outline is again concave in very gentle curvature; the curves returning to the top rail from the two sides are interlaced. Splat, top rail and stiles all are adorned with acanthus-leaf scrolls. Cabriole legs, the knees carved with the fleur-de-lis, and bird's-claw and ball feet.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 161.

(*Illustrated*)

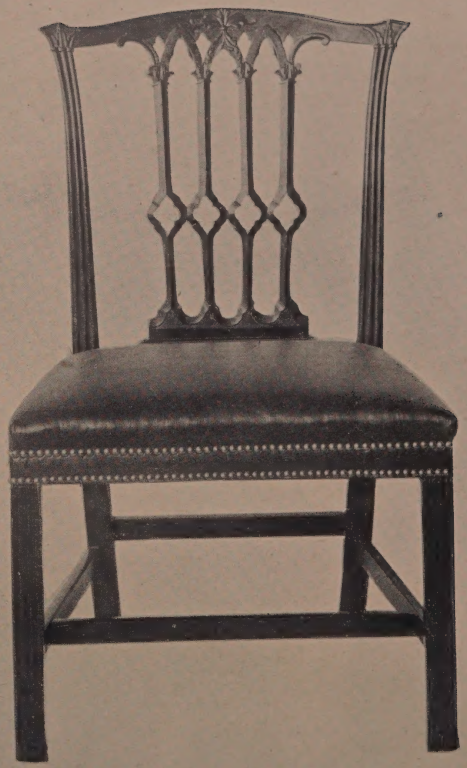
No. 411

No. 412

No. 411—SET OF SIX MAHOGANY SIDE CHAIRS

No. 412—SET OF SIX MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 413



No. 414

No. 413—SET OF FIVE MAHOGANY CHIPPENDALE SIDE CHAIRS
No. 414—SET OF FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 413

SET OF FIVE MAHOGANY CHIPPENDALE SIDE CHAIRS

(*About* 1770-1775)

Late Chippendale, revealing Louis XVI influences. Splat carved into five slats in its upper part, with C-scroll outline, and four in the lower portion, where the outline is the cyma scroll. Top rail carved in acanthus motives; stiles shaped in recurving scroll form. Cabriole legs with conventionalized leaf and shell carvings on the knees, all four legs terminating in French scroll feet with low shoes. The skirt is of scroll outline and has at its center a conventionalized shell carving. (Backs of two of the chairs repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 278.

(*Illustrated*)

No. 414

SET OF FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Gothic splat, formed of four straight rectangular slats connected near the middle by quatrefoils and at the top by arches, the whole in Gothic window effect, with carving extending into the top rail. Fluted stiles, the top rail over them exhibiting acanthus carvings suggesting capitals. Legs straight, fluted and underbraced. (Back of one chair repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 285.

(*Illustrated*)

No. 415

PAIR MAHOGANY CHIPPENDALE ARMCHAIRS

(1750-1760)

A popular and effective style of the period, with an unusually heavy splat, its scrolls embellished with acanthus designs. Embraced within two of the outline scrolls is a hanging tassel above a band or loop of drapery, and the top rail is abundantly carved with acanthus leaf scrolls. At the ends of the arms are eagles' heads and more acanthus scrolls. Below the seat rail is a rope molding, and the cabriole legs with bird's-claw and ball feet are carved at the knees with the customary acanthus-leaf design.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 157. (*Illustrated*)

No. 416

PAIR WALNUT SIDE CHAIRS

(*First quarter of the eighteenth century*)

Rare and fine. Typical examples of the Dutch period, preceding the advent of the Chippendale patterns, and showing the model on which the many variations of the later period were based. There are no underbraces. The form is made wholly of cyma curves, excepting only the front rail of the seat frame which is the long arc of an ellipse. The outline of the splat leaves a uniform space between it and the stiles. All four legs are cabriole and all are carved with a shell and pendant and have bird's-claw and ball feet, while the front ones exhibit a ring molding carved about three inches above the feet. (One back leg repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 346. (*Illustrated*)

No. 415

No. 416

No. 415—PAIR MAHOGANY CHIPPENDALE ARMCHAIRS
No. 416—PAIR WALNUT SIDE CHAIRS

No. 417

No. 418

No. 417—MAHOGANY ARMCHAIR
No. 418—MAHOGANY ARMCHAIR

No. 417

MAHOGANY ARMCHAIR

(1770-1780)

In the transition style, exhibiting Chippendale characteristics but showing also influences of the succeeding style both in the shape of the back and in decoration. The top of the back, both in rail and splat, is carved, and the five slats into which the splat is cut are grooved. The cyma-scrolling arms end with birds' heads, and the straight legs, underbraced, have the double-ogee molding.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 328.

(*Illustrated*)

No. 418

MAHOGANY ARMCHAIR

(*First quarter of the eighteenth century*)

Of the Dutch period. A fine type, and most comfortable build, more graceful than some of its time and of lighter construction. The curving back is of shield form, but not the pattern of shield used in the Hepplewhite styles, and is carved only in outline, being formed of a solid piece of wood plainly polished. The front rail of the seat is curved, swelling forward. The legs are cabriole, the knees being carved with acanthus leaves, and terminate in Dutch feet with circular shoes. They are X-braced.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 345.

(*Illustrated*)

No. 419

MAHOGANY CHIPPENDALE SIDE CHAIR

(1750-1760)

With a splat in which detail of ornament has received careful attention; as described by Mr. Lockwood: "The surface of the scrolls is carved with acanthus leaves, which are joined by carved radiates, or drapery, surmounted by a tassel and a rope, which extends up to the acanthus leaf carving on the top rail." Skirt edged with a rope molding; stiles fluted. Cabriole legs, with heavy acanthus carvings on the knees, and bird's-claw and ball feet. (Back has been broken.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 272.

(*Illustrated*)

No. 420

SET OF ELEVEN SIDE CHAIRS AND ONE ARMCHAIR

(*About* 1770)

1700
840

Chippendale. Mahogany. Splat cut into five waved slats bound by a wavy midband. At the center of the top rail a shell, with pendent flowers extending down the splat and acanthus leaf streamers arching over it, while at the ends of the rail acanthus scroll carvings continue down the stiles and terminate in flower pendants. Straight legs underbraced and carved with the double-ogee molding.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 281.

(*Illustrated*)

No. 419 No. 420

No. 419—MAHOGANY CHIPPENDALE SIDE CHAIR

No. 420—SET OF ELEVEN SIDE CHAIRS AND ONE ARMCHAIR

No. 421

No. 422

No. 421—SET OF SIX MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 422—SET OF FIVE MAHOGANY CHIPPENDALE LADDER-BACK SIDE CHAIRS

No. 421

SET OF SIX MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Ladder-back, the top rail and three slats each in serpentine curve, pierced in quatrefoil and other apertures, and carved with a C-scroll spanning the center along the lower edge. Stiles with the double-ogee molding, and surmounted by rosettes carved in the ends of the top rail. Straight legs fluted and underbraced. (One slat repaired on each of three chairs.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 302.

(*Illustrated*)

No. 422

SET OF FIVE MAHOGANY CHIPPENDALE LADDER-BACK SIDE CHAIRS

(1760-1770)

Top rail and slats pierced with elongated lateral loops at either side of a small quatrefoil aperture, and carved with acanthus leaves and narrow moldings. The ends of the top rail, or ears, are also carved with acanthus leaves, and the stiles and straight legs with the double-ogee molding.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 320.

(*Illustrated*)

No. 423

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(*About* 1750)

A shell is carved at the center of the top rail, which branches in cyma curves to expanding ears over grooved stiles. The splat is broad and boldly scrolled. A second shell is carved on the skirt, and others are carved on the knees of the cabriole legs, which end in bird's-claw and ball feet.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 271.

(*Illustrated*)

No. 424

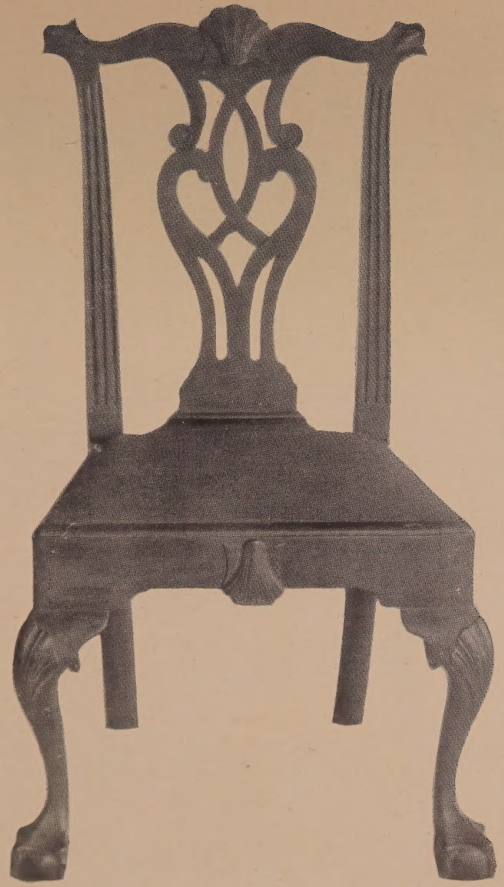
PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Ladder-backed. A most unusual pattern this ladderback, in that the stiles are not of the straight type but are carved in wavy lines. The top rail and slats are pierced at the center with quatrefoils and at either side with leaf-form apertures, and narrow moldings form continuous loops issuing from the stiles and encompassing the leaf-shaped openings. The legs are straight and plain, with molded corners, and the seat frame in place of a skirt has S-scrolled corner braces.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 324.

(*Illustrated*)



No. 423

No. 424

No. 423—PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS
No. 424—PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 425

No. 426

No. 425—PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 426—SET OF THREE MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 425

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Of the ladder-back pattern. The stiles have plain surfaces, with an incised line within either edge, which recurs in the top rail. The top rail and three slats are carved with scrolls on the lower edges and pierced with quatrefoil and leaf-shape openings. Legs with the double-ogee molding and underbraced.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 306.

(*Illustrated*)

No. 426

SET OF THREE MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Ladder-backed. Top rail and slats, beginning in solid form, bifurcate on approach to the center, where the upper branches of each intertwine in a loop supported on the lower ones, which are carved in scrolls. The ends of the top rail are carved with acanthus scrolls and the stiles with the double-ogee molding. Legs straight, quadrilateral and underbraced.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 312.

(*Illustrated*)

No. 427

SET OF SEVEN SIDE CHAIRS AND ONE ARMCHAIR

(1750-1760)

Chippendale. Mahogany. At the center of the top rail is an acanthus carving, highly conventionalized, and below it a crown supporting wings. Light acanthus leaf carvings outline the edges of the splat, at whose center an intertwined ribbon forms an endless knot. Cabriole legs, the knees carved with shells and flower pendants; bird's-claw and ball feet. (Back of one side chair broken and restored; one stile of the armchair repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 190.

(*Illustrated*)

No. 428

PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Ladder-back, the three slats and top rail gracefully scrolled, pierced and incised, and developing at the center a molding of scrolling acanthus leaves which cross each other, the drooping ends curling about an aperture of irregular shape. Stiles grooved; straight legs carved with a double-ogee molding and underbraced.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 297.

(*Illustrated*)

No. 427

No. 428

No. 427—SET OF SEVEN SIDE CHAIRS AND ONE ARMCHAIR

No. 428—PAIR MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 429

No. 430

No. 429—SET OF THREE MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 430—SET OF FIVE CHIPPENDALE SIDE CHAIRS

No. 429

SET OF THREE MAHOGANY CHIPPENDALE SIDE CHAIRS

(1750-1760)

Broad splat, with concave, cyma and C curves giving its outline, its center pierced in various form and carved with a drapery, rope and tassel; top rail extensively carved and stiles grooved. Skirt edged with a rope molding, the knees of the cabriole legs heavily carved in the acanthus design; bird's-claw and ball feet.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 273.

(*Illustrated*)

No. 430

SET OF FIVE CHIPPENDALE SIDE CHAIRS

(1750-1760)

Cherry. The splat begins, at either side, with a concave curve emerging from the top rail. This connects with a swelling and deep-drooping C curve which is continuous from side to side, its loop embracing a knot. Below the loop the splat continues in concave outline, the center pierced. Top rail carved with a leaf scroll and radiate design, the knees of the cabriole legs with acanthus leaves; bird's-claw and ball feet. (Two of the chairs repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 168.

(*Illustrated*)

No. 431

SET OF FIVE MAHOGANY CHIPPENDALE SIDE CHAIRS

(1750-1760)

The graceful and somewhat unusual splat, beginning in a concave curve, expands in a high-shouldered cyma curve which in turn finds a base on an elongated C-scroll. Below the shoulders of the cyma the splat is carved into four slats, and between them hangs a tassel suspended by a rope. Cabriole legs with acanthus carvings on the knees, and bird's-claw and ball feet. Underbraced.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 195.

(*Illustrated*)

No. 432

SET OF FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

(1750-1760)

The scrolling top rail is laterally grooved at the upward-curling ends, and at the center carved with scrolling acanthus leaves in relief. The stiles are plain. The splat is broad, and carved in ingenious pattern with C-scrolls predominating. The cabriole legs, which end in bird's-claw and ball feet, are carved at the knees with cartouches outlined in acanthus scrolls and involving kidney patterns. (Two have been repaired.)

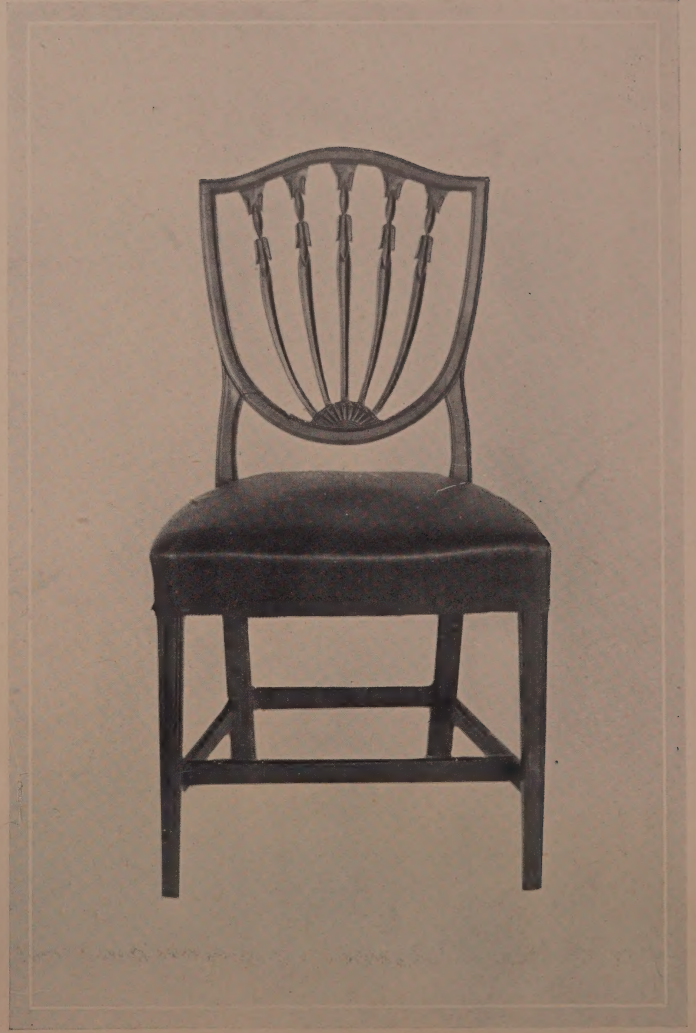
From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 207.

(*Illustrated*)

No. 431 No. 432

No. 431—SET OF FIVE MAHOGANY CHIPPENDALE SIDE CHAIRS
No. 432—SET OF FOUR MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 433



No. 434

No. 433—SET OF EIGHT MAHOGANY SIDE CHAIRS

No. 434—SET OF SIX MAHOGANY HEPPLEWHITE SIDE CHAIRS

No. 433

SET OF EIGHT MAHOGANY SIDE CHAIRS

(1780-1790)

Of the transition period, this chair exhibits variations of the Chippendale and Hepplewhite styles. The stiles, themselves curved, round into and become continuous with the arching top rail. The legs are straight, fluted and underbraced. The splat is cut into five grooved slats, which are bound together with a bow-knot and streaming ribbons, and the center slat is carved with a sheaf of wheat. (Shoulder of one chair repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 331.

(*Illustrated*)

No. 434

SET OF SIX MAHOGANY HEPPLEWHITE SIDE CHAIRS

(1785-1795)

Shield-shape back, the shield boundaries molded. The slats, of which there are five, are grooved, and carved in liliform, and converge upon a sunburst within the bottom of the shield. The legs are straight, with surfaces carved in the double-ogee molding. (Backs of two of the chairs repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 334.

(*Illustrated*)

No. 435

SET OF THREE MAHOGANY CHIPPENDALE SIDE CHAIRS

(1760-1770)

Splat outline a long, shallow C-scroll, followed below by a swell, the latter embracing an interior quatrefoil carving, while the upper part of the center of the splat exhibits carving in Gothic design. The stiles appear to form a part of the top rail, as in the manner of the Dutch period. At the center of the top rail is a shell, between acanthus streamers, and at the corners are cartouches. Legs straight with double-ogee molding.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 36.

(*Illustrated*)

No. 436

AMERICAN CHIPPENDALE MAHOGANY SIDE CHAIR

(*About* 1750)

Scrolling top rail, with ears projecting beyond the perpendicular of the stiles, the rail and stiles being plain except that the rail carries at its hollowing center a carved shell and pendant. Cabriole legs, with acanthus leaf and pendent flower carvings at the knees, and bird's-claw and ball feet.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 270.

(*Illustrated*)

No. 435 No. 436

No. 435—SET OF THREE MAHOGANY CHIPPENDALE SIDE CHAIRS

No. 436—AMERICAN CHIPPENDALE MAHOGANY SIDE CHAIR

No. 437

No. 438

No. 437—SET OF SIX SIDE CHAIRS AND ONE ARMCHAIR

No. 438—SET OF SIX MAHOGANY SIDE CHAIRS

No. 437

SET OF SIX SIDE CHAIRS AND ONE ARMCHAIR

(1790-1800)

Late Sheraton. Mahogany. Top rail turned, and set within the stiles, while the straight lower rail is grooved. Between them run five straight slats. The stiles, and in the case of the armchair the arms, are fluted, and the legs and the arm posts are turned.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 339.

(*Illustrated*)

No. 438

SET OF SIX MAHOGANY SIDE CHAIRS

(*First quarter of the eighteenth century*)

Of the Dutch period, with the lines of the seat and the stiles straight, instead of in cyma form, while the cyma is retained in the outline of the solid splat. Cabriole legs with Dutch feet. (Back of one chair repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 347.

(*Illustrated*)

No. 439

AMERICAN CHIPPENDALE SIDE CHAIR

(1750-1760)

At the center of the scrolling top rail is a carving of involved design, and the stiles are channeled. The splat is plain of surface, excepting two scrolls or volutes at the ends of short concave sections with which it begins, in outline; below, the outline is continued in cyma scrolls to a solid base, the interior throughout its length being carved in openwork in various patterns. Legs cabriole, with a shell at the knee—another shell being carved at the center of the skirt between them; bird's-claw and ball feet.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 197.

(*Illustrated*)

No. 440

COLONIAL CHIPPENDALE SIDE CHAIR

(1750-1760)

Mahogany. American. Splat carved in Gothic design; at the center of the top rail a conventionalized leaf carving. Cabriole legs with knees carved with acanthus leaves, and ending in bird's-claw and ball feet.

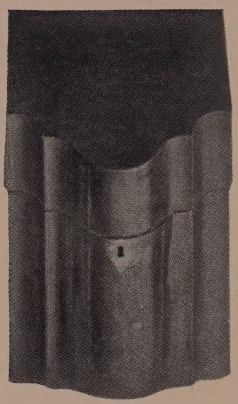
From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 47.

(*Illustrated*)

No. 439

No. 440

No. 439—AMERICAN CHIPPENDALE SIDE CHAIR
No. 440—COLONIAL CHIPPENDALE SIDE CHAIR



No. 443

No. 442

No. 443—MAHOGANY HEPPLEWHITE KNIFE BOX
No. 442—AMERICAN CHIPPENDALE SIDE CHAIR

No. 441

AMERICAN CHIPPENDALE SIDE CHAIR

(1750-1760)

Carved shell on the skirt front, the knees of the bandy legs elaborately carved in the acanthus motive, and a further carving extending up the corners of the frame above them. The scrolling top rail carved with ropes and tassels as a molding, and at the center with a shell pattern. Stiles grooved. Broad splat with varied outline and carving.

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 288*A*.

No. 442

AMERICAN CHIPPENDALE SIDE CHAIR

(*Middle eighteenth century*)

Shell carvings on the center of the top rail, the front of the skirt and the knees of the cabriole legs, the legs ending in Dutch-angular feet. The broad splat exhibits prominently the cyma-scroll, and rests upon a molded base. (Splat repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 269.

(*Illustrated*)

No. 443

MAHOGANY HEPPLEWHITE KNIFE BOX

(1790-1800)

Serpentine front with additional concave curves at either end of the serpentine, and all edges inlaid with lighter wood in representation of a corded molding. Slant top, the cover also inlaid on the inner side. (Repaired.)

From the Tiffany Studios Sale, New York, 1910. *Catalogue No.* 142.

(*Illustrated*)

FOURTH AFTERNOON'S SALE

MONDAY, DECEMBER 7, 1914

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Which includes Catalogue Nos. 444 to 671

COLLECTION OF BRASSES AND COPPER

No. 444—*PAIR MINIATURE BRASS UPRIGHT CANDLESTICKS*

Eighteenth century English. Turned and molded in a conventional slender vase form on a square foot.

No. 445—*RUSSIAN COPPER ABLUTION CUP*

With two loop handles and a decoration of flowers, leaves, scrolls, asterisks and cartouches.

No. 446—*SET OF FOUR ANTIQUE BRASS CURTAIN-ROPE HOOKS*

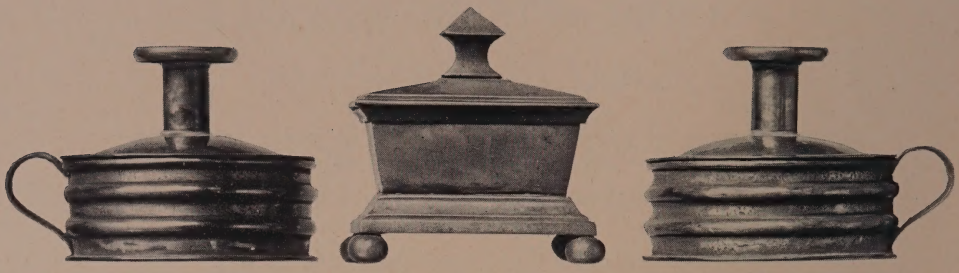
In the form of a curling or scrolled conventional leaf, attached to a turned knob fixed to a wall-plate.

No. 447—*RUSSIAN COPPER WATER CUP*

Single loop handle. All-around hammered decoration of leaves and scrolls on a wriggled ground; exterior of bottom also decorated.

No. 448—*OLD ENGLISH COFFEE ROASTER*

A brass globe turning on a crank within an iron well.



No. 449 No. 450 No. 449

No. 449—*PAIR TINDER-BOX CANDLESTISKS*

Brass. English, of the seventeenth century. The low cylindrical tinder box, laterally fluted, has a strap handle, and the mound-shaped inserted cover supports the *bobèche*.

Diameter, 4¾ *inches.*

No. 450—*EIGHTEENTH CENTURY BRASS SNUFF BOX*

English. Casket form with molded base, resting on four ball feet, the removable cover having a knob handle with pyramidal top.

Length, 5 *inches.*

No. 451—*ANTIQUE SPANISH BRASS MORTAR*

Cylindrical with molded base and two turned knob handles.

Height, 4 *inches.*

No. 452—*TWO ANTIQUE SPANISH INCENSE TRAYS*

In the form of small brass fonts, with turned wooden handles fixed at an incline.

No. 453—*RUSSIAN COPPER STRAINING CUP OR COLANDER*

Cylindrical with molded rim and loop handle; perforations in the bottom, and in the sides nearly to the top.

No. 454—*BRASS TRIPOD INCENSE TRAY*

With two turned wood handles. Spanish. Eighteenth century.

No. 455—*ANTIQUE BRASS SPATULA*

Circular disc, to which is attached a rod handle with slightly flattened sides and elongated knob finial.

Length, 13½ *inches.*

No. 456—*ANTIQUE BRASS COAL SPOON*

Scallop-shell bowl, flanked by two turtle-feet; rod handle running into an open spiral, with knob-turned top.

Length, 11 *inches.*

No. 457—*ANTIQUE BRASS COAL SPOON*

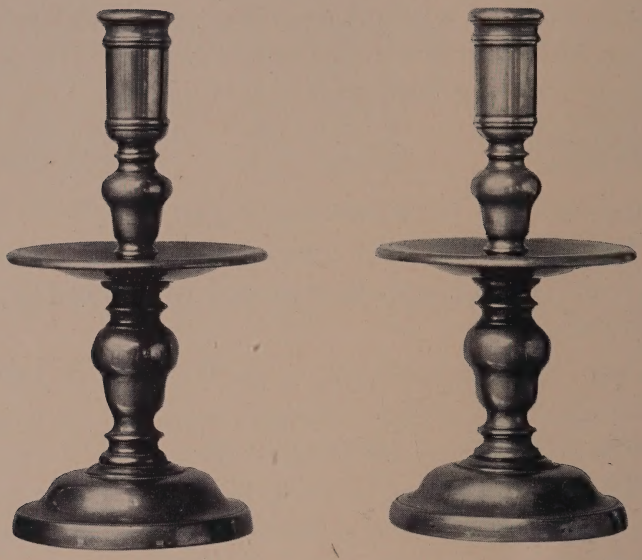
Shell-pattern bowl, with two turtle-feet "ears"; handle turned with knobs and twisted.

Length, 13½ *inches.*

No. 458—*SPANISH BRASS MORTAR*

With molded body and base, the body encircled by incised rings. Two rectilinear handles.

Height, 4½ *inches.*



No. 468—*PAIR EIGHTEENTH CENTURY ENGLISH BRASS CANDLESTICKS*

In the form of a fountain or font, vase-turned, on a spreading base and with a shallow basin, a smaller vase rising out of the center of the basin and supporting a turned and molded candle-socket; the fountain basin is the grease tray.

Height, 9½ *inches.*

No. 469—*PAIR EIGHTEENTH CENTURY ENGLISH BRASS CANDLESTICKS*

Similar in all respects to the preceding lot (No. 468).

No. 470—*OLD AMERICAN CANDLE LANTERN*

The metal frame is circular at base and top, with narrow connecting uprights so spaced as to make the lighted section heptagonal, these spaces holding oblong plates of thick glass. Above the circular top the cover recedes as a cone-shaped chimney with fluted cap, above which is the loop handle.

No. 471—*ANTIQUE BRASS BRAZIER SPOON*

Scallop-shell bowl, from which two turtle feet are extended; spirally fluted handle with turned rings, and turned-knob finial.

Length, 15 *inches.*

No. 472—*ANTIQUE BRASS BRAZIER SHOVEL*

In elaborate shell form, ornamented with heavy C-scrolls flanking a relief mask, on a long octagonal handle with turned-knob finial.

Length, 15¼ *inches.*

No. 473—*BRASS WARMING-PAN LID*

Eighteenth century Dutch. Broad dome-shape, with repoussé ornamentation in bands, the inner one enclosing a six-pointed star. Round and diamond-shaped piercings.

Diameter, 13 *inches.*

No. 474—*ANTIQUE BRASS TRIPOD JAR*

Broad ovoid body with short neck turning out at the lip, on three knob feet. All surfaces plain.

Diameter, 15½ *inches.*

No. 475—*RUSSIAN BRASS PITCHER*

Eighteenth century. Ovoid body, becoming cylindrical at the bottom, with a molded and sloping shoulder, expanding at the top, which is in scroll outline and molded. Recurving handle with thumb piece.

Height, 9 *inches.*

No. 476—*PAIR ENGLISH BRASS TALL SLIDING CANDLESTICKS*

Seventeenth century. Circular base with beveled edge and concave surface, out of which rises a tall tubular upright marked by moldings and topped by a small saucer-like grease tray. The upper part is slit for the slide, which is operated by a loop-and-drop handle.

Height, 12½ *inches.*

No. 477—*OLD COUNTRY LANTERN*

Hexagonal, the faces oblong, with wire protection around four of them. Fluted chimney in conical form, truncated, supporting a large fixed ring handle.

No. 478—*DUTCH BRASS BUCKET*

Eighteenth century. Girdled by a broad band of scrolling roses and lilies, repoussé and chased. Iron bail, swinging.

Diameter, 10¾ *inches.*

No. 479—*OLD SPANISH MONASTERY BELL*

Brass, in conventional form, encircled by moldings and incised rings; the tone clear and resonant.

No. 480—*SIXTEENTH CENTURY ITALIAN BRASS BASIN*

Low body of ovoid contour with everted brim. Bottom embossed with lyre-shaped figures in a circle within a medallion which is surrounded by an incised leaf border.

Diameter, 10 *inches.*

No. 481—*SMALL BRASS DISH*

Italian of the sixteenth century. Plain bowl, except for an embossed medallion at the center; rim with a leaf border.

Diameter, 9¼ *inches.*

No. 482—*SMALL BRASS DISH*

Sixteenth century Italian. Saucer-shape, with a large leaf border and a small leaf border on the rim, and within the bottom a studded medallion enclosing a smaller medallion ornamented with a figure.

Diameter, 7¼ *inches.*

No. 483—*BRASS PLAQUE*

Sixteenth century Italian. Petaled bowl with a flat rim, the rim having a border of trefoil devices and the interior an embossed medallion encircled by a band of Gothic letter interrupted by four blossoms.

Diameter, 14½ *inches.*

No. 484—*ITALIAN BRASS PLAQUE*

Foliations, large fronds gathered into sheaves, and cups or miniature fountains with buds or leaves projecting above the brim, make up the details of the embossed medallion in the center of the plaque, which frames a rosette also embossed and is surrounded by a ring of Gothic lettering. The rim has a fleur-de-lis border. Sixteenth century.

Diameter, 15 *inches.*

No. 485—*BRASS PLAQUE*

The flat rim has a double border of bat-wings and cinquefoils, the rounding of the bowl is molded in petal form, and the bottom holds an embossed medallion enclosed within a band of Gothic letter. Sixteenth century Italian.

Diameter, 15 *inches.*

No. 486—*ITALIAN BRASS PLAQUE*

A medallion of conventional foliate designs, repoussé, is surrounded by an ornamental band in the form of an inscription on a cross-hatched ground. The curve of the dish is molded in petal form, and the rim has arboreal and foliar borders. Sixteenth century.

Diameter, 15½ *inches.*

No. 487—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Adam and Eve in the Garden appear beneath the apple tree, up whose trunk the serpent has wriggled, in a repoussé medallion circumscribed by a band of Gothic lettering. Around this is a leaf border and the rim has two conventional borders.

Diameter, 16 *inches.*

No. 488—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

"Deep dish" form, with a single punched rim border consisting of repetitions of an elaborate design. The bottom has a medallion of pomegranates, with scrolled stems and leaves, deeply embossed, encircled by a band of lettering.

Diameter, 15 *inches.*

No. 489—*BRASS PLAQUE*

Sixteenth century Italian. Conventional repoussé medallion surounded by Gothic letters in the bowl; sloping rim with molded edge.

Diameter, 16 *inches.*

No. 490—*ITALIAN BRASS CHURCH PLAQUE*

Sixteenth century. Border of conventional fleur-de-lis form on a brim with molded edge; fig pattern embossed on the raised center, which is circled by a Gothic band.

Diameter, 17 *inches.*

No. 491—*BRASS PLAQUE*

Festoon and leaf borders on the rim; in the bottom Gothic lettering in an exterior band, followed by leaf and flower designs within the spaces of an interlacing scroll, this surrounding a conventional embossed medallion. Italian. Sixteenth century.

Diameter, 17 *inches.*

No. 492—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Embossed medallion depicting Adam and Eve on either side of the apple tree, its fruit in evidence and the serpent coiling about its trunk. Encircling the medallion a lettered band. On the rim conventional borders.

Diameter, 17 *inches.*

No. 493—*SEVENTEENTH CENTURY ITALIAN BRASS CHURCH LAMP*

In the shape of a huge vase with bold but simple ornamentation, suspended by spiral ribbon-chains of the same metal from a canopy similarly ornamented. The ribbons attach to seated cherubs perched on the shoulder of the vase.

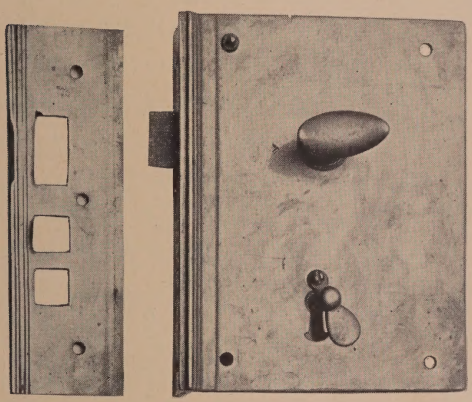
No. 494—*OLD BRASS SWITCHMAN'S LANTERN*

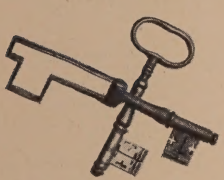
Cylindrical body with three sliding doors or blinds, each with knob handle; originally for exposing a red, green or white light, the glass chimney or light-screen within being of painted or colored glass (the present chimney, modern, is of plain white glass). The lantern has a spreading base, a dome-capped perforated brass chimney above, and a bail handle.

No. 495—*OLD BRASS SHIP'S LANTERN*

Green. Brass cylindrical body and dome top, with iron slats as a cage protecting the green glass, which is in barrel shape, with three ribs or lateral ridges above and below the ovoid belly. Iron bails swing from the top and bottom of the cage, for fixing the lamp in position by means of rigging. The brass chimney is capped with an acanthus leaf device.

No. 496—*EIGHTEENTH CENTURY ENGLISH BRASS DOOR LOCK—ADAM*





Of the in-setting pattern, the surface a large quadrilateral plate with the opening edge molded. The knob is crescent shape. The lock itself is of the "double turn" variety, the second turn sending the bolts deeper into the jamb. Complete, with opposition plate which has a corresponding molding, and two keys, one of them folding for the pocket.

Height, 10½ *inches; width*, 9 *inches.*

No. 497—*ENGLISH BRASS DOOR PORTER*

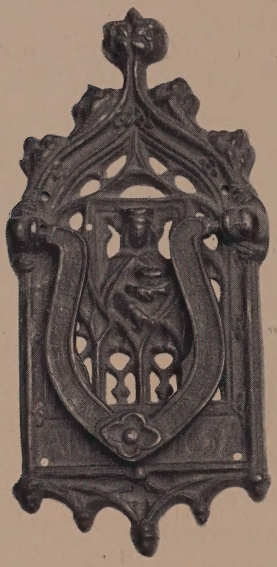
An elaborate composite of relief decoration, exhibiting prominently a fox's head, hunting boots, grapes, leaves and scrolls, and suggesting a horseshoe and riding crops, the whole executed as one mass, with openwork, and heavy vine-stems coiling into a rigid ring-handle. Eighteenth century.

Height, 11 *inches.*

No. 498—*PAIR ENGLISH DOORWAY BOOT-SCRAPERS*

Early nineteenth century. In the form of lyres of brass, heavily scrolled, with steel scraping-blades, erected within eight-sided iron basins.

No. 499—*SEVENTEENTH CENTURY DUTCH CONVENTUAL DOOR-KNOCKER*



Brass, with a dark patina. In the form of a large Gothic church window, pierced, and with a half-length relief figure of Virgin or saint within an embrasure. Below the window is "Anno 1651," incised. The swinging knocker proper is in form of a pointed horseshoe, and bears the incised inscription: "Klopt men za open doen."

Height, 16 *inches.*

No. 500—*PAIR EIGHTEENTH CENTURY ENGLISH BRASS DOOR-LOCKS*

With two knobs and key; complete. In the shape of oblong plinths with extended molded base on three sides.

Length, 10 *inches.*

No. 501—*ITALIAN BRASS PLAQUE*

Seventeenth century. Basin modeled with petal-form sides; within the bottom, studded and fluted borders and the repeated motto, "Labor omnia vincit," about a raised center molded in the fig pattern and enclosing a medallion with a lamb and cross. Rim borders of festoons and detached fleurs-de-lis.

Diameter, 14¾ *inches.*

No. 502—*REPOUSSÉ BRASS PLATE*

Seventeenth century Italian. Deep form. Around a central boss are four masks spouting clusters of grapes and scrolling leaves, the leaves studded, and between each two masks are fan-shaped or palmate figures.

Diameter, 14¾ *inches.*

No. 503—*ANTIQUE COPPER PLAQUE*

Italian. A medallion is embossed with the figures of two men bearing a burden hung upon a pole between their shoulders. The group suggests the subject popular with the old metal workers of Joshua and Caleb with the grapes of Eshcol, and is in fact a representation of the same incident, only here it is the pomegranates brought back from the valley of Eschol by Moses' spies that the men are carrying, and the fruit units are as big as the men's heads. Borders of meander and punch marks on both bowl and rim. Within the medallion has been pricked a monogram and the date 1634.

Diameter, 12 *inches.*

No. 504—*ITALIAN BRASS PLAQUE*

Sixteenth century. Embossed medallion surrounded by two rows of Gothic letters, the inner one marked by four impressed heads in seal form; conventional rim border.

Diameter, 15¾ *inches.*

No. 505—*ITALIAN BRASS PLAQUE*

Sixteenth century. Female figures with dolphin tails, as flanks or wings of a bracket, make up the decoration of the embossed medallion, which is surrounded by scroll and leaf borders, while two more conventional borders are found on the rim.

Diameter, 15½ *inches.*

No. 506—*ANTIQUE COPPER PLAQUE*

Italian. A raised medallion with a chased border pictures the incident of the fiery serpent in the Wilderness, on Israel's migration from Egypt, in repoussé. Moses, who in obedience to the divine command has made the fiery serpent and set it upon a pole, stands on the right, directing attention to it, and on the left a man and a woman are looking at it joyously, for they "shall live," while one of the real serpents that has bitten them wriggles off across the woman's arm. The figures are full of expression, particularly that of Moses. Both dish and rim carry chevron borders.

Diameter, 12 *inches.*

No. 507—*ITALIAN BRASS PLAQUE*

Seventeenth century. Raised medallion of the fig pattern enclosing a small medallion embossed with a lion rampant; around these borders of lettering and studs. Sides of the bowl modeled in petal form and on the rim a double border.

Diameter, 14½ *inches.*

No. 508—*BRASS CHURCH PLAQUE*

Fig pattern embossed on the central mound, which is encircled by a band of Gothic lettering; conventional rim border. Italian. Sixteenth century.

Diameter, 15¾ *inches.*

No. 509—*ITALIAN BRASS PLAQUE*

Seventeenth century. In a medallion, Adam and Eve under the apple tree, with the serpent overhanging a limb; principal border within the bottom a garland of embossed fruits and leaves. On the rim, borders of beaded festoons and detached fleurs-de-lis.

Diameter, 14¼ *inches.*

No. 510—*BRASS CHURCH PLAQUE*

Conventional center with the embossed fig pattern, surrounded by Gothic lettering; rim borders of leaves and Maltese crosses. Italian. Sixteenth century.

Diameter, 16 *inches.*

No. 511—*ENGLISH BRASS SMUDGE BOX*

Eighteenth century. Octagonal, with orifices in sides and cover. Long rod handle, with a single molding, flattened at the ends and with a loop for hanging.

Length, 20½ *inches.*

No. 512—*ENGLISH BRASS WARMING-PAN*

Eighteenth century. Conventional pattern, the cover engraved with elaborate scrolls, and pierced with round holes in semicircular lines.

No. 513—*RUSSIAN COPPER WARMING-PAN*

Conventional form, the cover pierced with a single ring of large circular apertures, and decorated with a border of S-scrolls and a medallion of leaves, lightly incised. Eighteenth century.

No. 514—*ITALIAN BRASS SERVING DISH*

Seventeenth century. Deep form with a wide flat brim bordered with an ogee molding. The rim is outlined in successive cyma scrolls, merging in deep concave curves at the centers of the long sides, and the body of the dish is molded in conformity with the outline.

Length, 17 *inches.*

No. 515—*SPANISH WATER JAR*

(Cantaro.) Full, ovoid body on a narrow, outturning foot; with a short and slightly tapering but thick neck; the whole in a single piece of rich and brilliant copper of flame hue. The quadrilateral, looped handle splits at the neck and encircles the neck as a collar, being rivetted in front where a slight opening is left between the rounded ends. Dome cover, molded. Seventeenth century.

Height, 14½ *inches.*

No. 516—*TWO PAIR ENGLISH BRASS EMBER TONGS*

Conventional form. Eighteenth century.

Length, 9½ *inches.*

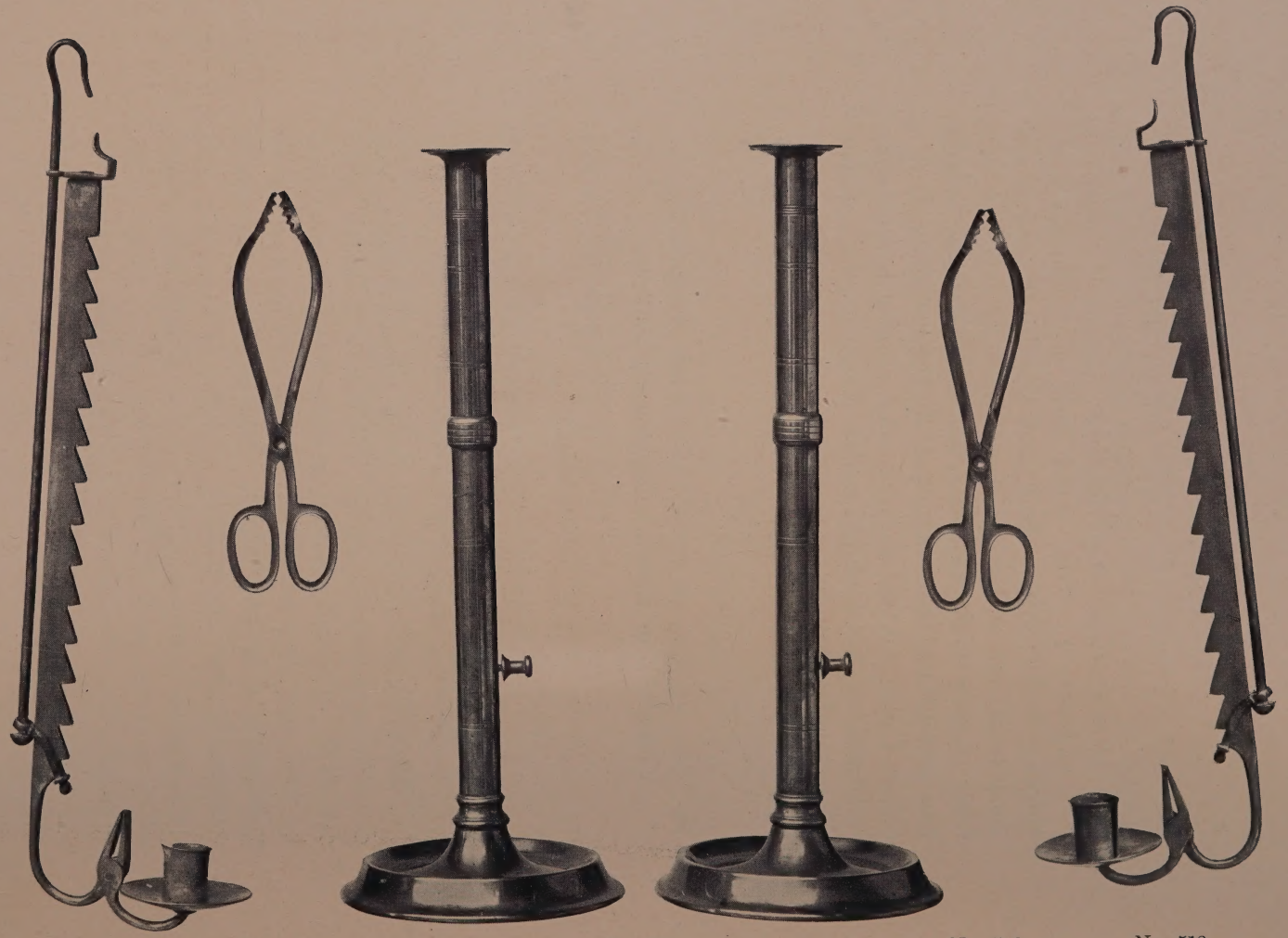
(*Illustrated*)

No. 517—*PAIR ENGILSH BRASS TALL SLIDING CANDLESTICKS*

Seventeenth century. Deep circular bases bordered by a concave molding, and hollowed on the inner side of it. The tall tubular candle-holders are encircled by two moldings and several incised rings, and finish with narrow grease ledges. The slit is in the lower section, the slide operated by a knob.

Height, 17½ *inches.*

(*Illustrated*)



No. 518 No. 516 No. 517 No. 516 No. 518

No. 518—*PAIR SEVENTEENTH CENTURY CRANE CANDLESTICKS*

Brass. English. A brass rod, hooked at the top, supports a flat vertical brass strip, notched along one edge, and a loop to catch on these teeth, both strip and loop being independently movable on the rod to adjust at any height the candle-socket, with circular grease tray, which swings by a pincers-like connection from the bottom of the strip or crane,—the pincers to hold a rush-light.

Length, 21 *inches; in extension*, 34 *inches.*

(*Illustrated*)

No. 519—*ANTIQUE SPANISH WATER JAR*

Or cantaro, in the conventional shape of an inverted cone truncated at the spreading and molded foot, with rounding shoulder, broadly flanged neck and dome cover; loop handle. The edge of the foot, slightly upturned, carries a punched and wriggled bordering. Copper, almost the entire surface covered with an unctuous patina of dark olive and coppery tones and a dull luster. Seventeenth century.

Height, 16½ *inches.*

No. 520—*ENGLISH BRASS CHESTNUT ROASTER*

Cheese-box form with convex cover, all sides perforated; long strap handles, the lower one cut with loops and a diamond figure, the upper one in scroll form with scalloped edges. Eighteenth century.

Length, 23 *inches.*

No. 521—*DUTCH MILK CAN*

Brass. Body in the form of a high-shouldered jar, the shoulders flattened; funnel-shaped neck with the initials H. D. incised beneath the lip. The can is of the double-handled variety, the two tubular handles extending in loop form from lip to below the shoulder. Eighteenth century.

Height, 17 *inches.*

No. 522—*DUTCH COPPER HOT-WATER URN*

Eighteenth century. In portly globular-jar form, with a spreading foot which is pierced and provides a stove for embers, the whole raised upon three feet in shape suggesting the booted human lower leg and knee. The body of the urn has a rich repoussé decoration of leaves, scrolls, flowers and foliations, and two swinging loop handles with turned wooden grips. The dome cover is also decorated and is surmounted by a brass cherub.

Height, 18½ *inches.*

No. 523—*PAIR ANTIQUE RUSSIAN BRASS CANDLESTICKS*

Columnar form on quadrangular bases supported on bracket feet, the columns worked with moldings, vases and hexagonal balusters.

Height, 18¼ *inches.*

No. 524—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Gothic letters in two bands between half-round moldings encircle a conventional repoussé medallion; the bowl sides are molded, and the rim is flat.

Diameter, 17 *inches.*

No. 525—*BRASS CHURCH PLAQUE*

Sixteenth century Italian. Fig pattern embossed in the mound or inverted-bowl shape center, around which in the bottom runs a Gothic band. Rim with leaf and Maltese cross borders.

Diameter, 18½ *inches.*

No. 526—*ITALIAN BRASS PLAQUE*

Sixteenth century. Flat brim, festooned with flowers; within the bowl a conventional embossed medallion surrounded by a Gothic letter band which runs between two half-round moldings.

Diameter, 15½ *inches.*

No. 527—*DUTCH BRASS PLAQUE*

Sixteenth century. The broad mound-shaped bottom displays the favorite subject of Caleb and Joshua with the grapes of Eshcol, in a medallion embossed and tooled, a stag following the men. This is surrounded, still on the mound, with a broad border in which the grape motive is used in a scroll, which in turn is encircled by a punch-mark border. The brim is in two sections, with double-pointed ovoid bosses and smaller studdings appearing in connection with a punched festooning. (Repaired.)

Diameter, 17 *inches.*

No. 528—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Conventional medallion of scrolling structure, repoussé, surrounded by a single band of Gothic lettering in a shallow basin with a rim having a molded edge.

Diameter, 15½ *inches.*

No. 529—*BRASS PLAQUE*

Sixteenth century Italian. Trefoil border on the rim, and a repoussé medallion in the center, surrounded by a Gothic band.

Diameter, 15¼ *inches.*

No. 530—*BRASS PLAQUE*

Flat rim, plain; spirally fluted bowl, displaying a Gothic band which is interrupted by four seals, two with human heads and two with heraldic lions, surrounding a conventional embossed medallion with an umbilicus encircled by a beaded molding. Sixteenth century Italian.

Diameter, 16 *inches.*

No. 531—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Flat rim, bordered with a trefoil design in repeated detached units; bowl molded as a many petaled flower-cup, carrying on the bottom a circle of Gothic lettering surrounding a formal embossed medallion.

Diameter, 15¾ *inches.*

No. 532—*BRASS PLAQUE*

The fleur-de-lis on a bifurcate support, repeated around the circle, supplies the outer border of the rim, which has a leaf border also. Another leaf border in the bottom surrounds a band of Gothic letters which encloses an embossed medallion. Italian. Sixteenth century.

Diameter, 16½ *inches.*

No. 533—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Vanishing bands of Gothic letter encircle an embossed medallion of conventionalized fruit forms scrolling about a molded center, in the dish, and the rim has a conventional border.

Diameter, 15¾ *inches.*

No. 534—*ITALIAN BRASS PLAQUE*

Sixteenth century. Embossed medallion showing a fluted wall ornament or bracket, with half-figures, male and female, as wings, and intervening scrolling foliations. Around this a floral and foliar border or band with intertwining scroll. Conventional rim border.

Diameter, 16 *inches.*

No. 535—*ITALIAN BRASS PLAQUE*

Sixteenth century. Conventional embossed medallion encircled by Gothic lettering, this being succeeded by a narrow leaf border; two more borders appear on the rim, which has a molded edge.

Diameter, 16 *inches.*

No. 536—*ITALIAN BRASS PLAQUE*

Sixteenth century. Trefoils with fillets form the border on the narrow, flat brim. A Gothic belt with half-round molded edges passes about an embossed medallion of conventional form.

Diameter, 16¼ *inches.*

No. 537—*ITALIAN BRASS PLAQUE*

Sixteenth century. On the brim, borders of leaves and the fleur-de-lis device, and within the dish two Gothic bands about an embossed medallion.

Diameter, 16½ *inches.*

No. 538—*ITALIAN BRASS PLAQUE*

Sixteenth century. Shallow form with flat rim having a molded edge and a conventional border. Conventional interior decoration of two bands of Gothic lettering and an embossed medallion.

Diameter, 16½ *inches.*

No. 539—*DUTCH BRASS PLAQUE*

Seventeenth century. In shallow form, with a medallion, repoussé and tooled, picturing Joshua and Caleb with the grapes of Eshcol, this in broad mound form and surrounded by a convex border of flowers and foliations in the same workmanship. The balance of the plate is plain, while the broad rim is treated in the same manner with blossoms, foliations and escutcheons.

Diameter, 16½ *inches.*

No. 540—*BRASS CHURCH PLAQUE*

Sixteenth century. Italian. Gothic band about a mound-shaped center embossed with the fig pattern, and on the rim a trefoil border.

Diameter, 16½ *inches.*

No. 541—*BRASS CHURCH PLAQUE*

Sixteenth century. Italian. Center in inverted-bowl shape, embossed in the fig pattern and encompassed by a Gothic band and a leaf border. Rim with a scrolling border of half-leaves.

Diameter, 16½ *inches.*

No. 542—*ITALIAN BRASS PLAQUE*

Sixteenth century. Two leaf borders encircle the flat rim; the dish is shallow and has two bands of Gothic letters surrounding an embossed medallion of familiar form.

Diameter, 16¾ *inches.*

No. 543—*ITALIAN BRASS PLAQUE*

Sixteenth century. Flowers and curling leaves within an interlacing scroll encircle a conventional repoussé medallion, and outside them is a narrow Gothic band. On the rim a border of serrate leaves placed tip to stem lies inside an edge border of detached sheaves.

Diameter, 17 *inches.*

No. 544—*ITALIAN BRASS DEEP DISH*

Seventeenth century. The entire bottom, rising irregularly in a broad mound, is a mass of ornament, the most conspicuous features being fluted urns, repoussé, which appear in circular succession around a band of Gothic lettering, each two urns separated by heavily scrolled leaves, their stems gripped under a stud. Within the lettered band is a conventional embossed medallion centering on a disc surrounded by a beaded molding. The flat everted rim is bordered with festoons.

Diameter, 17½ *inches.*

No. 545—*BRASS PROCESSIONAL CANDLE LANTERN*

The lantern proper is an oval drum, the sides or body of brass, with the two heads or faces glass ovals with a scalloped brass framing. It is equipped with a socket for the candle and surmounted by a low pierced chimney with dome top. The drum swings on pivots issuing from a broad band which encircles it, the band being topped by a crown and ball and supported on a socket which fits over a pole, and the drum is so balanced as always to keep an upright position, enabling the lantern to be carried in a pageant high over a man's shoulder.

COLLECTION OF OLD PEWTER

No. 546—*SMALL PEWTER NOGGIN*

Egg-cup shape with narrow everted rim and graceful spreading foot. Eighteenth century.

No. 547—*TWO PEWTER SALTS*

Eighteenth century. One in the form of a small ovoid tripod jar, embossed and chased; the other ovoidal with a heavy molded rim, on a spreading solid foot, and enclosing an inner bowl of royal blue glass.

No. 548—*THREE PEWTER SALTS*

Varying in size. All tripods, with animal-mask legs. Bowls ovoid and shallow, two plain and one embossed with flowers, and each with a small beaded molding at the rim.

No. 549—*SMALL PEWTER PITCHER*

An ovoid cup mounted on a spreading foot and expanding near the rim; foot lightly molded and the cup marked by lightly incised rings; scrolled handle. Touch, under the foot, G.S. Probably early nineteenth century.

Height, 3¾ *inches.*

No. 550—*PEWTER CREAMER*

Squat form, the swelling mid-body octagonal; scrolling strap handle. Eighteenth century English.

No. 551—*SMALL PEWTER MEASURING PITCHER*

Cylindrical with a molded foot and mouth and projecting hinged lid with curving thumb-piece; rectangular handle. Stamped on the front, *demi-decilitre.* Touch, beneath the bottom, a name (some letters obscured) and the date 1814.

No. 552—*PEWTER MEDICINE BOX*

Cylindrical, with a cover which screws down to a flange, making a tight joint; the cover with a loop handle. Touch, a rose surmounted by a crown, the letters H.K. appearing in the crown. Flemish, about 1700.

Height, 4 inches.

No. 553—*NEST OF PEWTER LIQUID MEASURES*

One-half gill, one-third gill, one-quarter gill and a smaller measure. Mark, in the interior of the bottom, a hand, and a crown above an X. The half and quarter gill measures are additionally marked on the outside just below the rim with an E beside a circle enclosing a crown above the letters V.R., with the figure 6 below them; which suggests "the sixth year of Victoria."

No. 554—*GRACEFUL PEAR-SHAPED PEWTER CREAMER*

The top of scrolled outline, with molded rim. Engraved and repoussé decoration of medallion, fruits and leaves. Three short cabriole legs, the knees carved with acanthus leaves. The handle, scrolled in the form of an interrogation point, is fluted and adorned with reliefs. Eighteenth century French.

Height, 4¼ inches.

No. 555—*RARE FLEMISH PEWTER SPOON*

About 1700. Round bowl, with a straight and flattened handle, which has the early rat-tail extension under the bowl. Mark, within the bowl, at the foot of the handle, three roses below three A's.

Diameter of bowl, 2¼ inches; length of handle, 4½ inches.

Of all ancient pewter household utensils, it is most uncommon to find a spoon, though they were perhaps of the most numerous manufacture. For not only did the itinerant tinker melt down all the broken household pewter, but each family commonly possessed its own mold for recasting worn or distorted spoons. Neighborly borrowing, too, in those happy days, enabled a fortunate family's mold to serve the community—and there is record of a village where all spoons bore the mark of a single family.

No. 556—*PAIR SMALL PEWTER UPRIGHT CANDLESTICKS*

Slender baluster form. Mark underneath, "J—B" (apparently a place for a letter between these two but it is not decipherable).

Height, 4¾ inches.

No. 557—*PAIR SMALL PEWTER EWERS*

Nineteenth century. Conventional form in graceful lines, with scroll handles.

Height, 5 inches.

No. 558—*ENGLISH PEWTER CREAM PITCHER*

Melon-form with broad mouth, the top of scrolling outline; scrolled handle. On four feet formed of the stems of acanthus leaves which adorn the body in relief. Mark, E.G., and under it "Broadhead, Sheffield." Between Broadhead and Sheffield is "—atkin," (Watkin?).

Height, 4¼ inches.

No. 559—*PEWTER BOX*

Shield-shape, without ornamentation; hinged cover. Eighteenth century English.

Length, 5½ inches.

No. 560—*PEWTER SLIDING CANDLESTICK*

Saucer-shaped, with upright ring-handle and drop finger-brace, supporting a turned candle socket raised upon a pierced support. Early nineteenth century.

Diameter, 6½ niches.

No. 561—*PEWTER ALMOND DISH*

Shallow, of scrolling outline, with fluted and pierced border on the rim; on four animal feet. Touch, a crown above an X, over a line of four shields.

Length, 7¼ inches.

No. 562—*PEWTER GOBLET*

Or loving cup; two handled. Vase-form on a turned stem, with a broad circular foot which has a beaded molding; the cup with a repoussé decoration of blossoms and cartouches, one of the latter incised with the initials E. W. The handles are scrolled. Early nineteenth century.

Height, 7½ inches.

No. 563—*ENGLISH PEWTER INKSTAND*

Eighteenth century. A round sand-box resting on a circular tray, both box and tray lightly molded, and the box having a ledge pierced for quills. (The inkwell is modern.)

Diameter, 7¾ inches.

No. 564—*OLD PEWTER INKSTAND*

Quadrangular, in the form of a shallow box on four bell-feet, divided by a partition in the direction of its longest diameter into a single long compartment on one side and three small ones on the other, with two quadrilateral lids or a two-leaf cover hinged on the partition. Mark, four shields in a line, one of them enclosing a lyre, below a pyramidal figure which seems to have been surmounted by a device not now distinguishable. English. Eighteenth century.

Length, 7¾ *inches.*

No. 565—*PAIR PEWTER UPRIGHT CANDLESTICKS*

Baluster-form with broad round bases and vase-form sockets. Equipped with a primitive form of slide, pushing up from underneath. Eighteenth century English.

Height, 7¼ *inches.*

No. 566—*OLD PEWTER LANTERN*

Ship's lantern form, the blue glass cylinder being shaped with an ovoid central section with four ribs or lateral ridges or hoops above it and three below, and set between a spreading pewter base and a top surmounted by a globular dome which is pierced as a chimney. The glass is protected by four vertical wires from the base which unite at an upright ring-handle above the chimney.

No. 567—*SET OF SIX ENGLISH PEWTER TRENCHERS*

Eighteenth century. With simple molded edge. Each marked under the bottom, London, and with a crest exhibiting a pair of birds and a crown.

Diameter, 8 *inches.*

No. 568—*PEWTER ROSE-WATER DISH*

Circular, fluted in resemblance to a flower, the flutings or petals of sinuous outline and continuing in the narrow, slightly upturning rim. Marked on the bottom with three shields, placed as at the angles of a triangle, the device on them not distinguishable. English. Eighteenth century.

Diameter, 8¼ *inches.*

No. 569—*ENGLISH PEWTER CANDLESTICK*

Late eighteenth century. A column in the form of superposed vases, the central section gallipot-shaped, on a spreading and molded circular base.

Height, 9¼ *inches.*

No. 570—*THREE ENGLISH PEWTER PLATES*

Eighteenth century. Each engraved on the upper surface of the rim with a crest. Underneath the bottom is the touch of Samuel Duncumb, a horse's leg and crown, with the crown and X mark and the word London, and a line of four shields, one of them bearing the letters S. D.

Diameter, 9¼ *inches.*

No. 571—*ENGLISH PEWTER CHURCH PLATE*

On the upper surface of the rim an ecclesiastical escutcheon, engraved. Underneath the bottom the name John Lovell, under an X surmounted by a crown, and on either side of it a further mark declaring the plate to be "hard metal," while in another place it is stamped "From London."

Diameter, 9¼ *inches.*

No. 572—*PEWTER PLATE*

With a beaded edge or rim molding. Under the bottom an elaborate mark, of which a crowned X, a crest or escutcheon, and a canopy remain distinguishable.

Diameter, 9½ *inches.*

No. 573—*TWO JAPANESE PEWTER TEA JARS*

Ovoid, with cap covers, and interior tight-fitting covers, the whole interior of one jar gilded. The outer surfaces are plain, except for a molding at the neck, and exhibit a soft and varied patina. Middle eighteenth century.

Heights, 10 *inches and* 10½ *inches.*

No. 574—*THREE PEWTER TRENCHERS*

One English, with a touch "I S" on the upper surface of the rim. This touch is recorded on English pewter with the date 1685. On this present plate there is incised in amateur lettering and some flourish the initials "D. L. S." and "D. O. D." with the date 1695. Under the rim is a London mark with the star and crown and the motto "God Protect."

One Dutch, with a touch mark three times repeated under the bottom, in the form of a crest or seal with the words "Fein Anglisch Zin."

One without mark.

Diameter, 12¼ *inches.*

No. 575—*DUTCH PEWTER PITCHER TRAY*

Four-sided, with foliate corners; on four bracket feet with a median crease. Rim molded, and freely chased in the acanthus motive. Mark, four shields above a banderole reading "Amsterdam," surmounted by an X below a crown. Eighteenth century.

Dimensions, 12¾ *inches square.*

No. 576—*ENGLISH PEWTER DEEP DISH*

Eighteenth century. Concave rim with molded edge. Under the bottom the London crown mark, "Made in London," the mark "Townsend & Compton," and a line of four shields, three with crests and one marked "T C."

Diameter, 13¼ *inches.*

No. 577—*OLD PEWTER TRENCHER*

Shallow dish with concave rim encircled by incised rings and having a molded edge. Under the rim what appear to be owner's initials, "A. M." Heavy metal.

Diameter, 13¾ *inches.*

No. 578—*LARGE ENGLISH PEWTER PLATE*

Eighteenth century. On the upper surface of the rim are incised what appear to be owners' initials, "S. H., 1778," "E. P.," "W. T." and "M. S." Underneath the bottom the mark of S. Duncumbe and a crown mark, over the word London.

Diameter, 15 *inches.*

No. 579—*ENGLISH PEWTER TRENCHER*

Seventeenth century. Circular, with broad, shallow basin and broad flat rim, lightly molded at the edge. The touch, on the under side of the bottom, is well worn, but the first part, RIC, is decipherable. Walter Ricroft is enumerated among the English pewterers of the century, around 1622.

Diameter, 20¼ *inches.*

No. 580—*LARGE PEWTER BAPTISMAL DISH*

Circular, with broad, shallow bowl and wide, concave, upturning rim, which has a molded edge. On the rim are the emblems of St. Francis of Assisi, and the dish is said to have been originally in one of the churches of Assisi. It was obtained in Perugia. The touch, which is placed underneath the bottom, is a rose and crown.

Diameter, 21½ *inches.*

BRASS AND COPPER

No. 581—*COPPER CANTARO*

The metal of a reddish-copper tone. Deep convex shoulder turning into a conical body standing on a plate-shaped foot. Conical-dome cover with moldings; loop handle. Spanish. Seventeenth century.

Height, 15½ *inches.*

No. 582—*SMALL BRASS CANTARO*

With copper loop handle Ovoid body with molded foot, full shoulder and wide neck, and a dome cover with acorn finial Spanish. Eighteenth century.

Height, 10¾ *inches.*

No. 583—*SPANISH COPPER CANTARO*

Seventeenth century. Inverted-cone shape with a well rounded shoulder and bold moldings at the base of the neck and above the spreading foot. Loop handle and molded dome-shaped cover.

Height, 16 *inches.*

No. 584—*COPPER CANTARO*

With high, bulbous shoulder and deep, molded foot, spreading and having a corded and joggled edge; the tall neck flanged and capped by a plain dome cover; loop handle. Brilliant copper of reddish-yellow tone. Spanish. Seventeenth century.

Height, 18½ *inches.*

No. 585—*PAIR SMALL COPPER CANTAROS*

With high shoulders, molded, sides contracting rapidly to a spreading and molded foot, and short neck, with molded, dome-shaped cover; loop handle. Eighteenth century. Spanish.

Height, 10 *inches.*

No. 586—*DUTCH BRASS MILK CAN WITH COVER*

Pail-shaped body posed upon a slightly indrawn and deep foot, with rounded shoulders, and cylindrical neck into which the loop-handled cover fits. The handle of the can is broad and in loop form, with flanged rims, continues as a strap far down the side and is copper rivetted. Eighteenth century.

Height, 19½ *inches.*

No. 587—*ANTIQUE COPPER COVER*

Dome-shaped; with an ovoid section near the base, above which rises a broad cone, truncated, on it being mounted a brass vase-shaped finial or knob handle. This has been the cover of a large and tall jar; it is brilliant and could readily be made into a hanging vase or jardinière, or used as a plaque. Seventeenth century.

Diameter, 20 *inches.*

No. 588—*RUSSIAN BRAZIER*

Copper. Deep bowl and flat rim, with heavy brass swinging handles. The whole fabric is hammered, the bottom of the bowl with various figures and scrolls, the side with a wave scroll, and the rim with slightly repoussé leaf forms, the rim being further decorated in the intervals with a crude lattice lightly gouged. Seventeenth century.

Diameter, 20 *inches.*

No. 589—*ANTIQUE COPPER BRAZIER*

Large bowl and broad brim, the bowl hammered in serpentine scrolls, and the brim decorated with chevrons and star-points, effected by crude incisions and discriminate gougings. The copper is thick and heavy. Two heavy grip handles.

Diameter, 22½ *inches.*

No. 590—*RUSSIAN COPPER TRIPOD BRAZIER*

Eighteenth century. The fire pan, of conventional form, with two swinging handles, is hammered in concentric rings. The stand, with high convex rim and shallow ovoid body, is raised on three stout legs with ball and claw feet.

Diameter, 23 *inches.*

No. 591—*DUTCH BRAZIER*

Eighteenth century. A large and deep brass basin with a narrow flat rim (the handles missing). The rim is plain; the bowl is hammered and its bottom is marked by a series of concentric rings, lightly incised.

Diameter, 23 *inches.*

No. 592—*COPPER BRAZIER*

Conventional form, of large diameter, with two heavy loop handles. The broad brim is decorated with round arches—or a border of rounded petal-ends—crudely etched, and all the intervals exhibit a rain of gougings. Russian. Seventeenth century.

Diameter, 25 *inches.*

No. 593—*SPANISH COPPER BRASERO*

Seventeenth century. The whole bottom of the shallow bowl is covered with a somewhat complex hammered decoration, involving spiral scrolls which form a heart-shaped figure, with a conventional tree within it, this group enclosed within a circular medallion which in turn lies within the outline of an exaggerated floral figure. Plain broad rim and two handles.

Diameter, 22½ *inches.*

No. 594—*COPPER BRASERO*

Circular dish form with ovoid bowl, and inclined rim encircled by a border of oval bosses; two brass loop handles. Spanish. Seventeenth century.

Diameter, 17½ *inches.*

No. 595—*COPPER BRASERO*

In the familiar deep dish form, of modest dimensions, with flat brim and two broad and ornamental brass loop handles. The brim is plain, the entire bowl is hammered. Seventeenth century. Spanish.

Diameter, 18½ *inches.*

No. 596—*ANTIQUE FRENCH BRAZIER*

Plain basin form with narrow plain rim; brass, with brass swinging loop handles having cherubim at their centers.

Diameter, 14¼ *inches.*

No. 597—*BRASS PLAQUE*

With two borders on the rim, one of a trefoil ornament repeated at intervals, the other of a serrate leaf in contiguous repetition, both incised. Center ornamentation a grape and leaf scroll, repoussé, in medallion form, surrounded by Gothic lettering. Italian, Sixteenth century.

Diameter, 15½ *inches.*

No. 598—*ITALIAN BRASS PLAQUE*

The fleur-de-lis and another device, in repeated units, form two borders of the rim, and the center has an embossed medallion of conventional forms, its center enclosed by a beaded molding and the whole surrounded by a band of lettering. Sixteenth century.

Diameter, 15½ *inches.*

No. 599—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

On the rim a repetitive border of a bifurcate device, followed by the familiar leaf border; the round of the dish molded and the bottom holding an inscriptioin in Gothic lettering, encircling a medallion of various designs and small heads, embossed, and centered by an embossed rosette.

Diameter, 15½ *inches.*

No. 600—*ITALIAN BRASS PLAQUE*

Sixteenth century. A single rim border of palmations, punched, at narrow intervals, and an embossed medallion of scrolling grape leaves and stems, with clusters of the fruit, surrounded by a lettered band.

Diameter, 15½ *inches.*

No. 601—*BRASS PLAQUE PLATED WITH SILVER*

Ovoid bosses doubly pointed, amid interlacements of festoons, form two borders, which are further studded and punched, and separated by a half-round molding. The entire center of the dish, the bottom being raised in low mound-shape, is occupied by a large jar holding flowers and long, gracefully drooping leaves, embossed on a cross-hatched ground. Dutch. Sixteenth century.

Diameter, 16 *inches.*

No. 602—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Rim bordered with repetitions of the fleur-de-lis and a continuous chain of acanthus leaves. In the bottom of the bowl, encircled by a Gothic inscription a band of tracery surrounds a repoussé medallion in the conventional grape motive, bunches of the fruit appearing with leaves amid scrolled stems.

Diameter, 16 *inches.*

No. 603—*ITALIAN BRASS PLAQUE*

Bordered by the fleur-de-lis device, punched, on bifurcate supports, the rounding side of the dish molded in scrolling petal form, and the bottom occupied by a border, a band of lettering and an embossed medallion in conventional motives. Sixteenth century.

Diameter, 16½ *inches.*

No. 604—*ITALIAN BRASS PLAQUE*

An embossed medallion of the fleur-de-lis and other conventionalized floral motives, with a studded center, is surrounded by a band of Gothic lettering, and the rounding of the dish is worked with a petal molding, while the broad rim is bordered with detached blossom forms and a conventional device. Sixteenth century.

Diameter, 17 *inches.*

No. 605—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

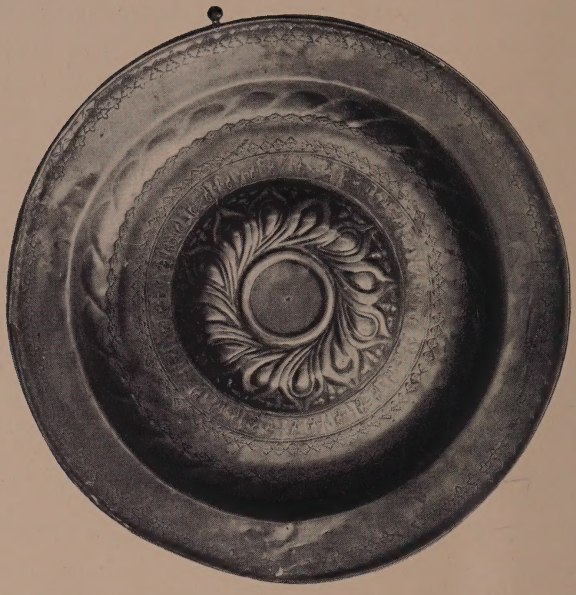
An embossed medallion of scrolling petal forms about a low boss forms the principal decoration of this plaque, whose brass has taken a fine tone. Two conventional borders on the rim.

Diameter, 17 *inches.*

No. 606—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Within a band of Gothic lettering appears an embossed medallion of decorative ornament,—a wall bracket in fluted vase form with branching side figures of grotesque construction, having men's heads, women's bodies with wings in place of arms, and dolphin tails. On the rim three conventional borders.

Diameter, 17 *inches.*



No. 607—*BRASS CHURCH PLAQUE*

Sixteenth century. Italian. Elaborate mounded center embossed with the fig pattern, and within the bottom a Gothic band and two borders. On the rim a composite border of arch and leaf forms.

Diameter, 18¾ *inches.*

No. 608—*BRASS CHURCH PLAQUE*

Italian of the sixteenth century. Conventional mounded center embossed in the fig pattern, surrounded by a Gothic band; rim with a fleur-de-lis border.

Diameter, 17¼ *inches.*

No. 609—*BRASS CHURCH PLAQUE*

Italian. Sixteenth century. Borders of stars and stilted figures on the rim; inverted-bowl shaped center embossed with the fig pattern and surrounded by a band of Gothic lettering.

Diameter, 18¾ *inches.*

No. 610—*BRASS CHURCH PLAQUE*

Sixteenth century. Italian. Molded rim bordered with stars and rosettes; on the bottom a band of Gothic lettering; center mound-shape and embossed in the fig pattern.

Diameter, 18¾ *inches.*

No. 611—*BRASS LANTERN*

Arranged for a two-colored light.

Height, 14 *inches.*

No. 612—*ANTIQUE BRASS CANDLE LANTERN*

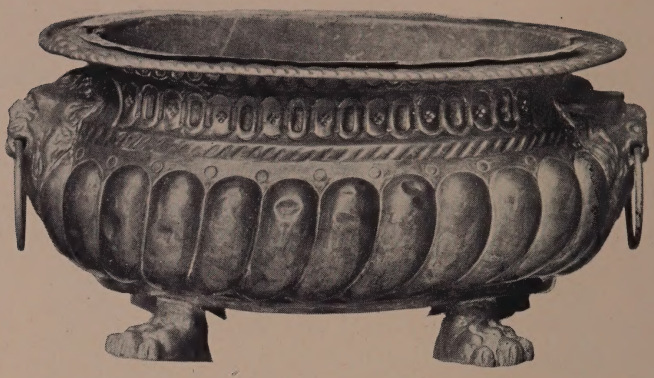
Odd structure; four-sided, the three glass faces protected. Bail handle with wooden grip.

Height, 16 *inches.*

No. 613—*TWO SHIP'S GREEN LIGHTS*

Brass; cage form. The glass marked: "Gilliland's dioptric lens; patented Aug. 10th, 1852. Brooklyn Flint Glass Company, 30 South William St., N. Y." (Glass of one cracked.)

Height, 16½ *inches.*



No. 614—*FRENCH BRASS JARDINIÈRE*

Eighteenth century. Oval, with flat everted rim, two ring handles pendent from lion masks, and four animal's-claw feet. Spirally fluted body with various borders, the rim studded and with rope-molding edge.

Length, 11 *inches.*

No. 615—*ENGLISH BRASS TUB*

Eighteenth century. Oval form, with two ring handles. Embossed and engraved decoration of fruit clusters and garlands and a heraldic monster on a shield.

Length, 15 *inches.*

No. 616—*DUTCH BRASS SCONCE*

Eighteenth century. A square plaque, with center recessed in circular form, the whole extensively embossed, the spandrels with chimeras and the center with an eccentric composite which suggests a ship under sail seen against a sunburst over a conventionalized turbulent sea. Three movable candle brackets.

Dimensions, 19 *inches square.*

No. 617—*COPPER HOT-WATER URN*

Ovoidal on a broad flat base which is raised on three cabriole legs with ball feet. Two swinging handles with wooden grips. Cover, with two wooden knob handles, rising in a hollow curve to a small dome cap with wooden finial.

Height, 22 *inches.*

No. 618—*PAIR ANTIQUE DUTCH BRASS TALL FLOWER HOLDERS*

A slender column appears in two sections between three molded bulbs decorated with bosses, the upper section spirally grooved, the lower presenting an imbricated pattern. The flower basin has an embossed decoration of fruits and other figures and borders, and a flat octagonal rim, and the base is of the same form reversed and enlarged, and having the same ornamentation.

Height, 32 *inches.*

No. 619—*COPPER JARDINIÈRE*

Urn-shape with a rolling convex rim to which a leaf border is applied, on a conical and molded foot which rests upon a square base. The base is raised upon four animal claw feet of brass and has brass corner straps with cartouches; and on the body are two lion-head and branching-loop brass handles.

Height, 22 *inches.*

No. 620—*TWO TALL TURKISH BRASS CANDLESTICKS*

Similar but not identical in form and decoration, with broad bell-shaped bases out of which rise columns treated in various vase forms, the uppermost furnishing the socket. Incised decoration in typical motives, including scrolls, lattices, borders, birds, beasts and humans.

Height, 23½ *inches.*

No. 621—*PAIR JAPANESE COPPER PRICKET CANDLESTICKS*

Tall tubular stems or standards, on broad, ribbed melon-shaped bases, supporting tops in the form of flower cups, above which are prickets and protective railings. Decorated throughout with an embossed chrysanthemum pattern.

Height, 23 *inches.*

No. 622—*LARGE ITALIAN BRASS BASIN*

Seventeenth century. Circular and deep, the sides molded as the overlapping scrolling petals of a mammoth flower, and the narrow rim flat and everted. In the center of the bottom, in the interior, is a large boss surrounded by a punched border and a belt of Gothic letter, while outside this the whole surface is richly embossed with masks and conventional fruits and leaves, and with palmate domes above round arches.

Diameter, 21¾ *inches; depth*, 5½ *inches.*

No. 623—*ENGLISH BRASS BELLOWS*

Eighteenth century. Cannon-shape, with fixed loop handle; operated by a small hand wheel with turned-knob handle.

Length, 19½ *inches.*

No. 624—*ENGLISH BELLOWS*

Eighteenth century. Wood, with a brass nose and brass-bound, and with brass hand wheel.

Length, 26½ *inches.*

No. 625—*ENGLISH BRASS AND WOOD BELLOWS*

Eighteenth century. Small brass nose, the wooden structure partly brass bound; brass wheel with large brass handle.

Length, 27 *inches.*

No. 626—*BRASS HEARTH SCUTTLE WITH COVERS*

Inverted helmet shape on a spreading oval base, with fixed bail handle and hinged half-oval covers. Rich and elaborate, highly embossed decoration on all surfaces; on the broad sides faun masks of expressive modeling amid a graceful prodigality of arabesques; in an upper border archaic dragons and foliations and in the base border more masks, with foliar scrolls and two crowns. The covers bear still different masks surrounded by scrolling foliations, all repoussé, and the handle has a punched decoration. Coated with a dense patina of olive-yellow and copper-brown tones. Eighteenth century.

No. 627—*PAIR OLD ENGLISH FIREWOOD HOLDERS*

A mahogany circular stand, crate, or peristyle, heavily constructed, is formed of two bands or galleries and eight turned balusters, this drum-shaped structure resting upon eight short, turned feet stoutly cross-braced, and the galleries being brass-bound. Within this sits a brass cylindrical container with two handles. Early eighteenth century.

Height, 21 *inches; diameter*, 22 *inches.*

No. 628—*BRASS HEARTH SCUTTLE*

Eighteenth century Italian. Inverted helmet shape with oval spreading base and fixed bail handle. Masks in bold relief, repoussé on richly embossed escutcheons, adorn the sides, between scrolling pendants of pomegranates above a border of godroons. The top is bordered with embossed cartouches and blossoms and the base with foliations and the bail has a punched decoration.

No. 629—*BRASS COAL HOD WITH SCOOP*

Enlarged helmet shape, set at an angle on a bell-shape base. Two white porcelain handles supported by scrolling brackets. The brass scoop also has a white porcelain handle. The surfaces are entirely plain. Some collectors have called these scuttles "pipkins." English. Eighteenth century.

No. 630—*BRASS FENDER*

English. Eighteenth century. Pierced ornamentation displaying a conventional floral design and medallions, with applied bosses; molded base and top; on five feet.

Length, 4 feet 5 inches.

No. 631—*ENGLISH BRASS FENDER*

Eighteenth century. A grill of stars and foliate figures, with large and small bosses, extends around the fender, in two bands above and below a deep convex molding; molded base, and three fleur-de-lis feet.

Length, 4 feet.

No. 632—*EIGHTEENTH CENTURY ENGLISH BRASS FENDER*

Pierced in a design of interlacing pointed arches, in bands above and below an applied convex molding (the molding missing at one end). The design is interrupted by three circular open medallions exhibiting rowels and a studding of bosses.

Length, 4 feet.

No. 633—*EIGHTEENTH CENTURY ENGLISH BRASS FENDER*

Deep body on four fluted feet. The body has a series of moldings at top and bottom, and an intervening lattice of serrate leaves, the motive being continued in medallions which interrupt a solid central band, and the whole emphasized by bosses.

Length, 4 *feet.*

No. 634—*LARGE BRASS CHURCH HANGING LAMP*

Seventeenth century Italian. Expansive body, deeply molded, suspended from a small dome-like canopy by chains which attach to four cherubim on the shoulder of the vase, where they are fixed by palmate plates. Below is an acorn-shaped drop. (Chains repaired.)

Total length, 3 *feet.*

No. 635—*EIGHTEENTH CENTURY CHURCH HANGING LAMP*

Brass. Italian. In the form of a large vase with three heavy scrolled side handles to which attach the chains by which the lamp is suspended from a small canopy or ceiling plate. Under the bottom is a pendent loose ring. The whole, including the handles, elaborately decorated in repoussé with floral and leaf forms and borders, the main body showing between each two handles a plain medallion outlined by a ring of bosses.

Total length, 3 *feet* 5 *inches.*

INTERESTING OBJECTS IN OLD ENGLISH STEEL

No. 636—*ENGLISH CARVING SET*

Sheffield steel with ivory handles, the ivory in mellow tone. Consists of two knives and forks—large carvers and game set—and a grooved steel.

No. 637—*STEEL TOASTING FORK*

Jacobean. Attaching to the fireplace wall by a bracket which holds a turned spindle, on which swings a jointed, folding arm, which carries a two-pronged fork that may be revolved or turned in any direction. Seventeenth century.

No. 638—*PAIR ENGLISH TRIVETS*

Long slender legs with flat, out-turned feet, and helmet-shaped underbracing; brass openwork top, also helmet-shape, with a rosette center, engraved with floral scrolls. Wooden handle.

Heights, 11 *inches and* 11½ *inches.*

No. 639—*ENGLISH STEEL HEARTH KETTLE STAND OR PORTABLE HOB*

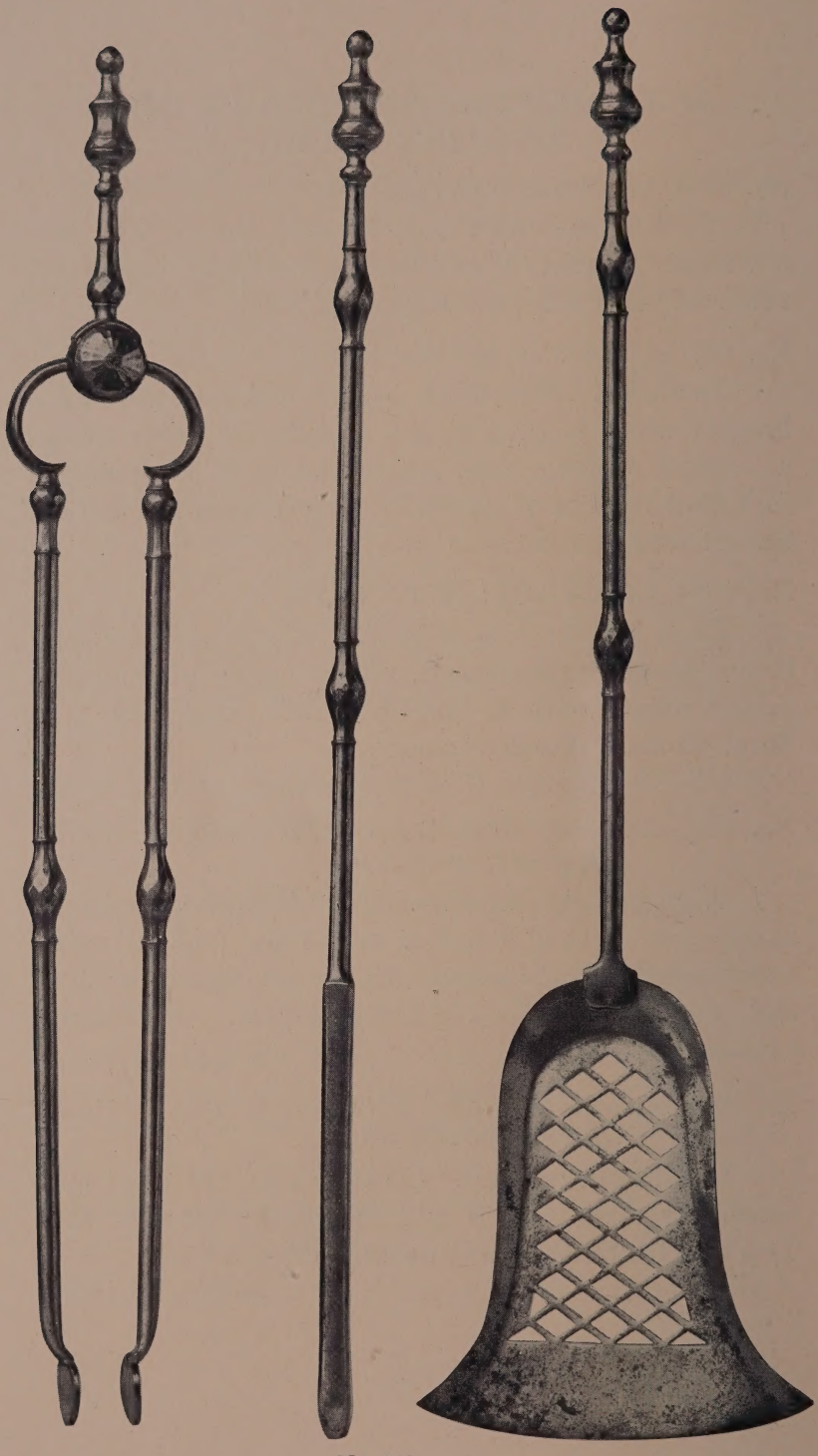
With two side handles. Four legs, the front ones in the ogee curve and ending in flat disc feet. The top ornamented in openwork with an interlacing pattern and the skirt with a pierced lattice. Eighteenth century.

Height, 13 *inches.*

No. 640—*ENGLISH STEEL HEARTH KETTLE STAND OR PORTABLE HOB*

Eighteenth century. On four legs, the front ones describing cyma curves and ending in flat disc feet. Top and front with varied pierced decoration.

Height, 13 *inches.*



No. 642

No. 641—*HARD CUT-STEEL ROASTING JACK*

Seventeenth century English. Ornamented in openwork patterns and incised scrolls and medallions; in one of the latter are incised the initials A. E. and H. L., with the date 1648. Additionally decorated with a brass boss and a brass knob.

Length, 37 inches.

No. 642—*ENGLISH EIGHTEENTH CENTURY FIRE SET*

In hard cut steel. Consisting of poker, tongs and shovel, the shovel in openwork lattice.

(*Illustrated*)

No. 643—*COLONIAL FIRE SET*

Consisting of shovel, tongs and poker; steel, with brass handles. Accompanied by two brass side brackets.

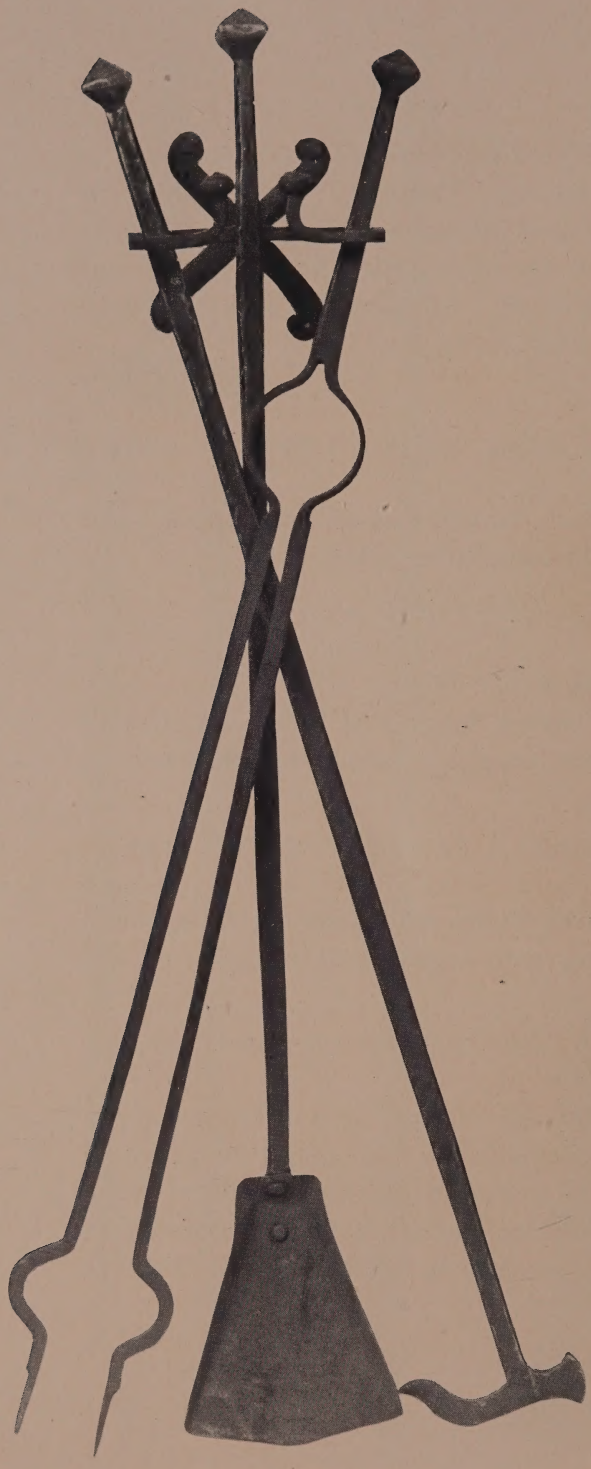
No. 644—*SEVENTEENTH CENTURY STEEL FIRE SET*

English. Shovel, poker and tongs each suspended from a movable ring; two-armed wall bracket.

No. 645—*ENGLISH EIGHTEENTH CENTURY STEEL FENDER*

Serpentine, cut into a fine grill interrupted by elaborately embossed medallions, bordered above by an openwork scroll and a studded molding and below by a corresponding molding beneath a line of alternating incised patterns. The base is molded in hollow curve and rests on three ball feet.

Length, 4 feet 6 inches.



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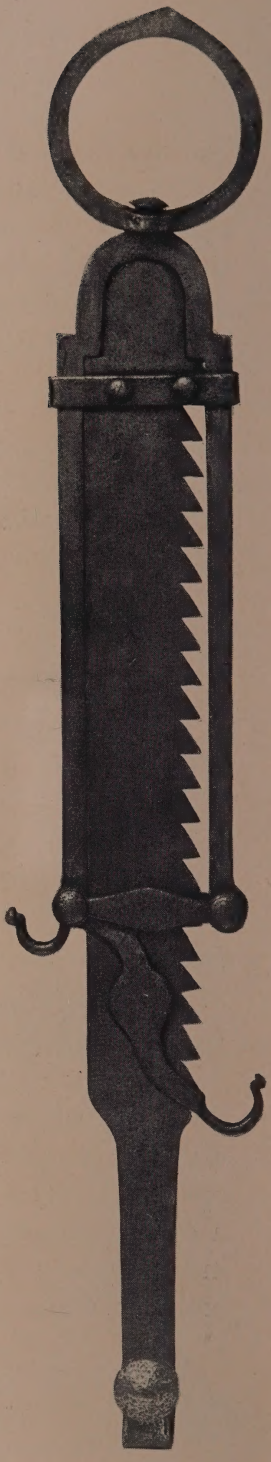


No. 647

No. 646—*SEVENTEENTH CENTURY STEEL FIRE SET*

English. Very large, for one of the capacious fireplaces of the olden time. Consists of poker, tongs and shovel, the poker in hook form, shaped somewhat after the pattern of ancient halberds and battleaxes. The handle of each piece incised with a leaf decoration. Held within a single inclusive wall bracket.

(*Illustrated*)

No. 647—*SEVENTEENTH CENTURY STEEL ROASTING JACK*

English. Conventional form suspended from a large ring.

Length, 4 *feet* 2 *inches.*

(*Illustrated*)

No. 648—*JACOBEAN STEEL TRIVET*

The legs spread in convex curve to flat disc feet; the spindle standard is turned, molded and incised. The top, shaped to hold kettle or dish, revolves. Seventeenth century.

Height, 12¼ *inches.*

(*Illustrated*)

No. 649—*JACOBEAN STEEL TRIVET*

Seventeenth century. The three recurving legs end in projecting trowel-shaped feet and support a tall rod topped by a knob finial. The slide, acting on this, with an upright and two arms in scroll outline, has five straight prongs, and is held in position by a spring and moved by a scrolling hook handle.

Height, 28 *inches.*

(*Illustrated*)

No. 648

No. 649

No. 650

No. 650—*ENGLISH BRASS TRIVET*

The three long slender legs in half-round form support a circular platform for holding the tea kettle, curve slightly outward in a high knee and end in long, flat, trowel-shaped feet. They are stiffened by a curving brace at the top and an angular brace or stretcher at the knee. Projections support a lateral handle, through which an iron rod with a brass turned knob finial slides, carrying a heart-shaped rack with three hooked prongs. From Sussex. Eighteenth century.

Height, 24½ *inches.*

(*Illustrated*)

IRON AND MISCELLANEOUS OBJECTS

No. 651—*PAIR ANTIQUE FORGED IRON CANDLE BRACKETS*

Long slender arm with corresponding brace below, both fitted to swing in a socket hinge, the arm twisted in a spiral fluting as it projects beyond the brace, and turning up to support a circular grease-tray and pricket. Accessory ornamentation wrought in ribbon scrolls.

Length, 21 *inches.*

No. 652—*SPANISH WROUGHT-IRON DIRECTION INDICATOR*

In the form of a tall cross on a small circular foot, the top and arms ending in spear-heads, and the upright crossed below by a long arrow with enlarged wing. Incidental decoration in C-scrolls worked in flat sheets or ribbons.

Height, 24 *inches; length of arrow*, 28 *inches.*

No. 653—*PAIR ANTIQUE FORGED IRON OUTDOOR WALL BRACKETS*

Spanish. In scrolling form, arranged to swing on a pivot hinge; the main arm divides, its upper branch upturning and supporting an ornamental flower, and the lower one curling downward and ending in a scroll from which depends another ornamental flower acting as a hood for a hook—on which a lantern or flower basket was hung. (The upper flowers are modern renewals.) There is various scrolling ornamentation and a carefully wrought and curling acanthus leaf in sheet form.

Length, 25 *inches.*

No. 654—*ANTIQUE FORGED IRON FOUR-LIGHT CHANDELIER*

The shaft spirally twisted, with a hook top and ball drop, and the four arms or brackets curving upward to deep candle-sockets with square grease-trays. Also a chain for suspending the chandelier, equipped with two hooks, allowing adjustment as to height. An interesting product of some ancient forge or smithy, whose like it would be difficult to find again. It could be equipped for electric lighting.

Length, 3 *feet* 5 *inches.*

No. 655—*ANTIQUE PERSIAN BOX WITH COVER*

Octagonal, becoming circular at the rim where the round cover fits on. The cover is in the form of a low mound, with a broad cup handle. The material is copper with a pewter overlay, a characteristic Persian method, and all sides and the cover of the box are minutely decorated with an intricacy of carved and incised ornament.

Diameter, 11¾ *inches.*

No. 656—*THIBETAN BRONZE TEMPLE PLAQUE*

Shallow dish pattern with incised decoration of Thibetan characters and floral forms within a foliated medallion, and five-clawed dragons amid flame scrolls outside it in the curve of the dish. Sixteenth century.

Diameter, 14½ *inches.*

No. 657—*DAMASCAN INLAID VASE*

Probably early nineteenth century. Brass, copiously inlaid with silver. Tall, presenting the shapes of ancient vessels made both in bronze, pottery and porcelain in the Far and Near East, its central section being particularly fine in form. Nearly the whole surface is covered with an intricacy of incised decoration, interspersed with the silver inlay, while two moldings show the venerable emblem of the endless-knot.

Height, 24 *inches.*

No. 658—*MOORISH COLLAPSIBLE LANTERN*

The top and bottom circular, in brass openwork embodying characteristic Moorish design; between them a thin translucent fabric stretched on rings. Conical cover, and swinging bail suspended from a hook.

Diameter, 14½ *inches; height, extended*, 30½ *inches.*

No. 659—*THIBETAN TEMPLE VESSEL*

Sonorous bronze, of the sixteenth century. A circular, shallow dish, with broad mounded center or bottom, on four claw feet (one missing), and with two monster-head handles. The interior surface of the vessel is a grand agglomeration of Buddhistic figures, Lamaistic inscriptions, lotus flowers, cloud scrolls, blossoms, a Shou character, a temple, sacrificial vessels. The narrow exterior has an incised border of geometrical and floral figures, and underneath the bottom is a conspicuous design with inscriptions. Over the whole is an ærugo of malachite hue, varying in tone, with here and there a glimpse of the natural metal.

Diameter, 24 *inches.*

No. 660—*THIBETAN TEMPLE TRAY OR PLAQUE*

Seventeenth century. Composition metal. Square with infolding corners; in the center a shallow depressed circular basin. The whole surface occupied by incised Buddhistic and Lamaistic figures and devices, the figures numbering more than a score, some of them seated on the thalamus, some mounted on horses. On the back is an incised floral mass, and the figure of a porcine creature within a circle of characters, evidently an inscription.

Dimensions, 19½ *inches square.*

No. 661—*LARGE THIBETAN BRONZE JAR*

Sixteenth century. Broadly conical form, the bottom rounding under, with a heavily molded everted lip. An ancient sacrificial vessel, evidently once fitted with a cover and reposing underground, though its condition shows its exhumation to have been relatively early, perhaps a century ago. It is covered everywhere with a rich brown patina, to which is added in places a soft, dark green incrustation. The rim is encircled with crowded inscriptions, and everywhere the surface displays a prodigality of incised ornamentation,—calm Buddhistic figures, Buddhistic emblems of happy augury, a demon, a tiger, a figure bearing an offering, vases, scrolls, and an innumerable gathering of people at some celebration.

Diameter, 25 inches.

This vessel is believed to have been at one time the property of the Dalai Lama. It was obtained in China some years ago.

No. 662—*PERSIAN METAL TABLE COVER*

In the form of what in the West would be called a large tray or salver,—circular with a raised rim. It is formed of a pewter overlay on copper and profusely engraved, the incised work revealing the copper ground. The ornamentation includes mosques and the tree of life, an interlacing border and a brocaded medallion, with a prodigality of foliations everywhere. The face has an incised inscription reading "Alhag Yesep uben Alle Hamouse"—"Alhag Yesep the son of Alle Hamouse"—with the date 1118 of the Hegeira (1740). Early eighteenth century.

Diameter, 29½ inches.

No. 663—*CHINESE BRONZE TEMPLE PLAQUE OR GONG*

Circular, in the form of a shallow dish with an everted brim having a molded edge. The metal is sonorous and the piece may have served as a gong as well as a plaque. The upper surface is almost wholly covered with an intricate incised decoration comprising superposed squares which form an eight-pointed star, concentric bands of Mongolian characters and ornamental figures, and Buddhas and Buddhistic emblems, while underneath the bottom is an incised monster. Seventeenth century.

Diameter, 17 *inches.*

No. 664—*CHINESE BRONZE MIRROR*

Seventeenth century Ming. An ancient reproduction of a vastly more ancient original, this style of mirror and decoration going back to a far antiquity, the mirrors themselves once used for "distilling pure water from the moon," by exposing them at midnight for the accumulation of dew. This one is circular and flat, the back, within a channeled border, having a relief decoration of sages, birds, emblems, pagodas and ideographic characters, around a dragon medallion. All surfaces covered with a thick greenish incrustation.

Diameter, 17½ *inches.*

No. 665—*TWO JAPANESE TEMPLE PLAQUES*

Metal openwork in a band around a solid center, the center or medallion being engraved, in one with a lotus flower with seed pod, and in the other with conventionalizations of the lotus motive; the openwork also is in lotus designs.

Diameter, 9½ *inches.*

No. 666—*TWO JAPANESE TEMPLE PLAQUES*

Metal openwork, with engraving. Decorated with conventional lotus motives; in one the central medallion is solid and bears an inscription, and in the other the medallion is outlined by a plain band, while the lotus flower is cut out within it.

Diameter, 10½ *inches.*

No. 667—*TWO JAPANESE TEMPLE PLAQUES*

Metal openwork. Shallow dish form, each with molded rim, and a molding outlining a central medallion enclosing a cut lotus flower with exposed seed pod; around this the lotus motive is continued in conventional flowers, leaves and scrolls.

Diameter, 11 *inches.*

No. 668—*JAPANESE TEMPLE PLAQUE*

Metal openwork, with twelve plum blossoms carved in a band beneath a solid border, and seven more within a medallion in the center, the blossoms all also engraved, and the rim-border and the outline band of the medallion incised with the herringbone pattern.

Diameter, 11½ *inches.*

No. 669—*JAPANESE TEMPLE PLAQUE*

Metal openwork exhibiting lotus flowers, seed-pods and leaves, in a deep band around a medallion enclosing a large lotus flower, conventionalized, with seed pod exposed; all also engraved.

Diameter, 16 *inches.*

No. 670—*JAPANESE METAL TEMPLE HANGING*

Fan shape, the obverse exhibiting two *howo* birds, a knotted cord with tassels, and innumerable scrolls repoussé and in high relief, while the reverse in similar workmanship shows imaginary monsters partly immersed in and partly emerging from a turmoil of waters. Five pendants, formed of lotus flowers and wheels, all engraved.

Length, 4 *feet* 2 *inches; width*, 2 *feet.*

No. 671—*ORIENTAL METAL TEMPLE HANGING*

This ornamental plaque was brought to this country as a Japanese temple hanging but has the characteristics of Chinese workmanship, and displays on a large disc two of the *feng-huang* with their long, sweeping tail feathers, amongst cloud-scrolls, all repoussé, with high relief effect. The design is equally perfect, in impression, on the reverse, and is there painted in polychrome, in soft tones. The disc depends from a large conventionalized lotus flower, and has five pendants ending in bells.

Diameter, 30 *inches; length*, 5 *feet* 5 *inches.*

FIFTH AND LAST AFTERNOON'S SALE

TUESDAY, DECEMBER 8, 1914

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Which includes Catalogue Nos. 672 to 829

No. 672—*RUSSIAN COPPER ABLUTION CUP*

Two-handled. Decorated with two hammered bands of leaf and scroll forms.

No. 673—*RUSSIAN COPPER WATER CUP*

With single loop handle. Decorated with a flowing leaf-scroll, asterisms, and a detached flower on a stem, hammered and incised.

No. 674—*ANTIQUE SPANISH BRASS MORTAR*

Body encircled by convex and concave moldings and a broad band, the latter molded in lozenge shape at the point of junction with the heavy rectangular handles.

Height, 4½ *inches.*

No. 675—*EGYPTIAN BRASS VASE*

From an ample equatorial band hatched above and traversed by a narrow meander below, the body of the vase contracts in ovoidal curvature to a broad spreading foot and a short and slender neck which expands to a full, molded and in-turned lip. The shoulder carries a deep band of fluted molding and an engraved border of animated human figures. The underbody is encircled by a band picturing humans, animals, foliations and pyramidal figures engraved on a niello ground, below which is a water border with fishes and entwined serpents, all engraved.

Diameter, 7 *inches.*

No. 676—*ANTIQUE RUSSIAN COPPER BOTTLE-FORM VASE*

Delicate patina. The bottle carries a most elaborate ornamentation, in successive and varying bands, from lip to flat foot, repoussé, hammered, engraved and incised, comprehending blossom forms, palmations, meanders and many scrolls.

Height, 10 *inches.*

No. 677—*DUTCH BRASS WARMING-PAN LID*

Eighteenth century. Of high convexity, and divided into bands about a medallion by half-round and beaded moldings. The medallion embraces a coat-of-arms, engraved and repoussé, showing two heraldic lions upholding a crown above an escutcheon. This is encircled by a pierced and engraved band, the perforations being of various forms, and outside this are engraved scrolls, blossoms and festoons.

Diameter, 13 *inches.*

No. 678—*DUTCH BRASS WARMING-PAN LID*

Mound-shaped, with many perforations of various form and size,—circular, diamond-shape, heart-shape, cross and crescent shape—and embossed with heart-shaped, flower-shaped and pipe-shaped figures. Double border of embossed diamond-shaped figures. Eighteenth century.

Diameter, 13 *inches.*

No. 679—*DUTCH BRASS WARMING-PAN LID*

A coat-of-arms with heraldic lions and shield is embossed on the crown of the broad dome, and is further engraved. Of a number of borders the principal one is an engraved scroll with bunches of grapes and leaves repoussé; others are punched and incised. The small perforations are circular, in two rings. Eighteenth century.

Diameter, 13¼ *inches.*

No. 680—*BRASS COLANDER*

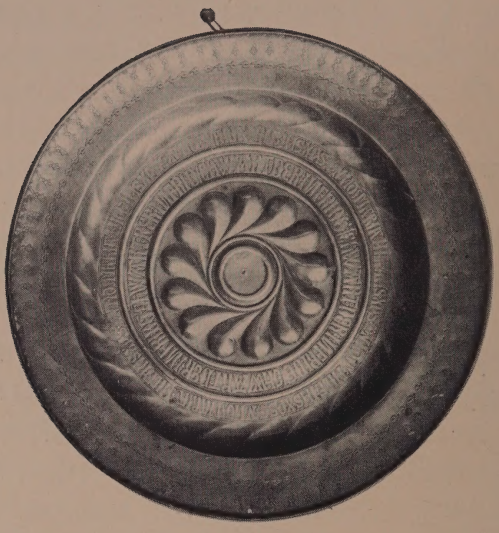
Sixteenth century Italian. Concave dish form with inclined rim with upturned molded edge. The solid rim has a conventional fleur-de-lis border, and the whole body of the dish is pierced with circular apertures in concentric rings or bands.

Diameter, 16 *inches.*

No. 681—*BRASS PLAQUE*

Italian. In the bottom a medallion of pomegranates, heavily embossed, with a plain center, encircled by a band of Gothic lettering. On the rim a single border of the fleur-de-lis motive. Sixteenth century.

Diameter, 15½ *inches.*



No. 682—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Two borders on the rim, in fleur-de-lis and leaf motives; in the center a conventional medallion, repoussé, surrounded by two bands of Gothic lettering.

Diameter, 16½ *inches.*

No. 683—*ITALIAN BRASS PLAQUE*

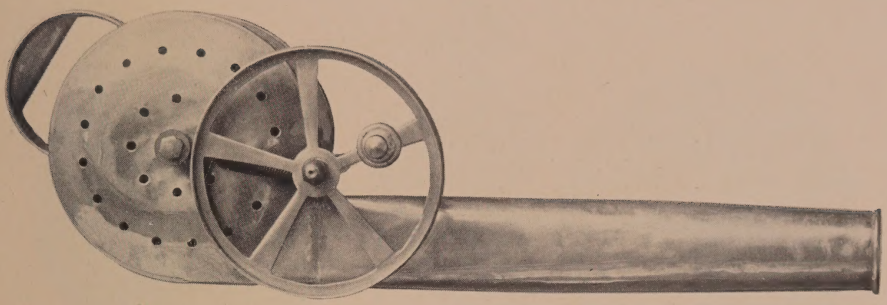
Sixteenth century. Raw-edge brim with trefoil border; embossed medallion in familiar scrolling form, within a single broad band of Gothic lettering.

Diameter, 15½ *inches.*

No. 684—*ITALIAN BRASS CHURCH PLAQUE*

Sixteenth century. High center worked in the fig pattern, with incidental ornament, encircled in the flat of the bottom by a band of Gothic lettering; the rim border with rowels and blossoms.

Diameter, 16¾ *inches.*



No. 685—*ENGLISH BRASS BELLOWS*

Eighteenth century. In cannon shape with a fixed loop handle, the bellows operating by a hand wheel with turned knob handle.

Length, 19¾ *inches.*

No. 686—*ENGLISH BRASS DOOR PORTER*

Eighteenth century. A tall bird with wings partly spread stands erect, seen in profile, drinking from a ewer. Its arched neck forms the handle of the porter, or door-stop, which however has another handle in that of the ewer; the ewer is pear-shaped and decorated in relief. The group, on a molded base with rounded corners, has a soft nut-brown patina.

Height, 10½ *inches.*

No. 687—*EIGHTEENTH CENTURY DOOR-STOP*

Brass. English. Two dolphins heading to right and left rest on a quadrilateral molded base, their intertwined tails curling upward and supporting a ledge from which rises an extended palm stem, at whose tip is a flattened loop handle.

Height, 18½ *inches.*

No. 688 No. 689 No. 688

No. 688—*PAIR OF HUGE ANTIQUE BRASS DOOR KNOCKERS*

English. A wild boar's head, brilliantly executed, projects from a circular plate with concave surface and flange rim, the flange studded with bosses, and from the beast's jaws depends a ponderous ring, heavily molded, which strikes upon a bold stud.

Length, 15½ *inches.*

No. 689—*EIGHTEENTH CENTURY BRASS DOOR KNOCKER*

English, in the form of a bold tiger's head, with a heavily molded swinging loop, and circular rapping button with an oval boss.

Length, 8 *inches.*

No. 691

No. 692

No. 690

No. 690—*PAIR EIGHTEENTH CENTURY BRASS DOOR PORTERS*

English. In the form of lion crests, the monarch of animalia seen in profile on his haunches, with head proudly thrown back and fore paws thrown over an upright shield with S-scroll outline; the group mounted on a pedestal base ornamented with moldings and relief scrolls. These antique door-stops, equipped with irons, would make an equally good pair of "right and left" fire-dogs. 120.

Height, 13 *inches.*

No. 691—*TWO ENGLISH EIGHTEENTH CENTURY DOOR-STOPS*

Brass, in the form of a carefully modeled hound seated on his haunches, fore feet crossed, seen in profile looking backward over his shoulders with nose pointing upward. Oblong base decorated with a U-scrolling.

Height, 13 *inches.*

No. 692—*PAIR ENGLISH BRASS DOOR-STOPS*

Statuette of the Duke of Wellington, standing, right hand resting on his sword and left on his hip; posed on a stepped pyramidal pedestal resting on four animal's-claw feet. Eighteenth century.

Height, 15 *inches.*

(*Illustrated*)

No. 693—*ENGLISH BRASS CHESTNUT ROASTER*

Eighteenth century. Sides and cover with pierced borders of sinuous scroll, the cover further pierced with a cross and circle of round apertures, and engraved with figures of two monks and two geese,—suggestive of the Michaelmas feast. Long strap handles with cut work, the main one straight and the cover handle in a cyma curve.

Length, 23 *inches.*

(*Illustrated*)

No. 694—*ENGLISH BRASS CHESTNUT ROASTER*

Similar to the preceding (No. 693) and of the same size and date.

No. 695—*ENGLISH TWO-HANDED BELLOWS*

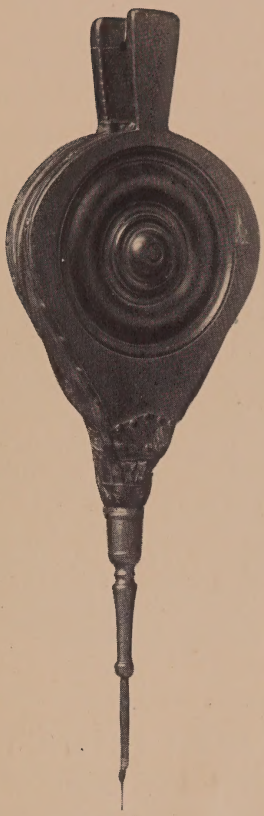
Eighteenth century. Pear-shaped wings of wood, the upper one decorated with a turned medallion centering on a boss, and wedge handles. Small turned brass nose. (The leather pleating in poor condition.)

(*Illustrated*) *Length*, 20 *inches.*

No. 696—*ENGLISH BRASS CHESTNUT ROASTER*

Eighteenth century. Conventional form, the bottom with circular openings, the sides pierced with fleur-de-lis figures, and the hinged cover with apertures of varying form. Long straight handle, pierced, the handle of the cover scrolling and perforated.

(*Illustrated*) *Length*, 27 *inches.*



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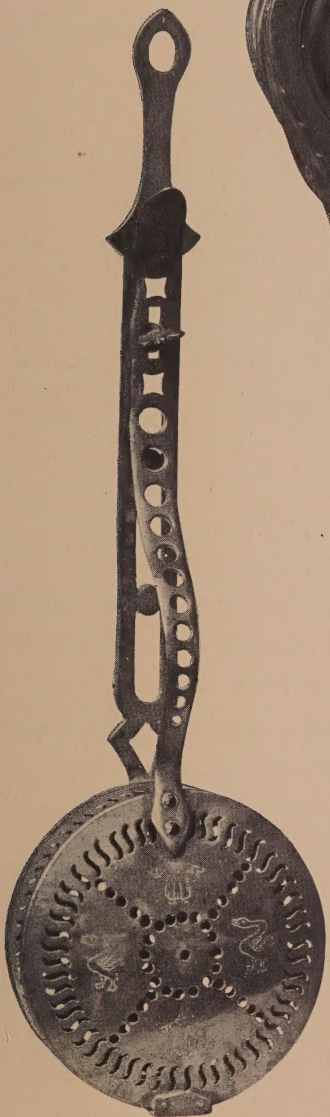

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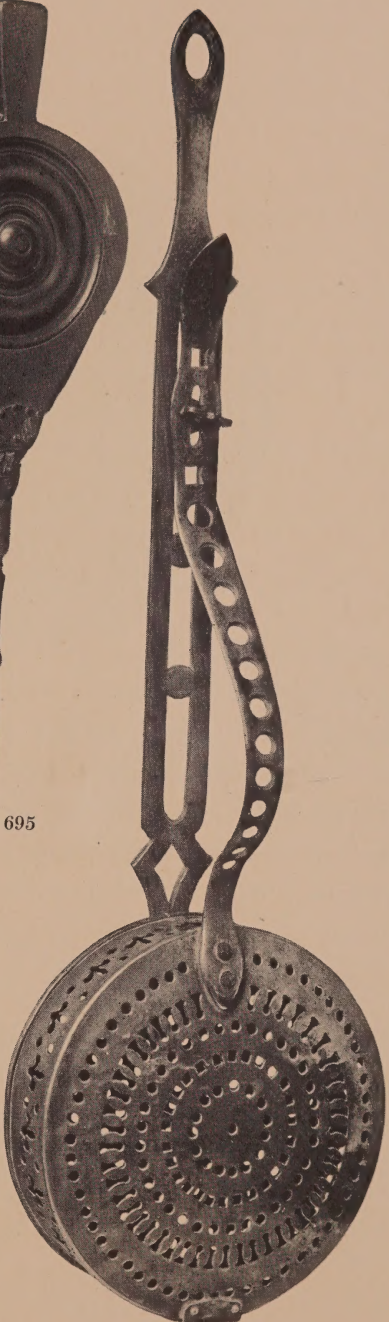


No. 693

No. 697—*ITALIAN BRASS PLAQUE*

Sixteenth century. Two bands of Gothic lettering surround a medallion of lyre-shaped and fleur-de-lis devices, highly conventionalized and deeply embossed, and the rim has a single conventional border.

Diameter, 17 *inches.*

No. 698—*FRENCH BRAZIER*

Brass. Seventeenth century. Bowl-shape, the bowl being plain, with a flat rim which is handsomely engraved with scrolling leaves linking together blossoms having star-shaped centers. Two brass handles centered by grotesque masks.

Diameter, 15¼ *inches.*

No. 699—*COPPER BRAZIER*

In deep-dish form, with a very broad rim, and two heavy brass, broad loop-handles. The rim is ornamented with small arches formed of roundels, and with dense leaf forms, embossed and hammered, with hatched interludes; and the bowl is hammered in waves about the sides and in pointed leaves or petals radiating from the center. Russian. Seventeenth century.

Diameter, 24 *inches.*

No. 700—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

A circlet of scrolling petals is molded in the rounding side of the dish, which has a narrow flat brim with a stamped marginal border. The bottom has a broad band of Gothic lettering encircling an embossed blossom medallion, the petals alternating with spear heads.

Diameter, 15 *inches.*

No. 701—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Repoussé medallion representing man's first taste of the forbidden fruit, the First Pair standing at the apple tree and the serpent winding around its trunk. A band of Gothic letters and a leaf border surround the medallion, and the rim has two conventional borders.

Diameter, 16 *inches.*

No. 702—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

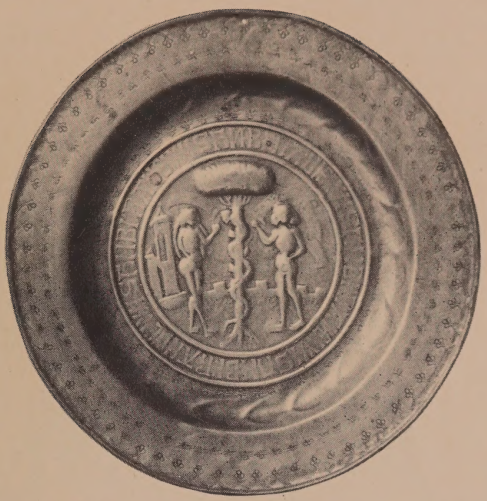
In deep-dish form, with a flat brim which has a festooned border pinned with rosettes. In the bottom, two bands of Gothic lettering, the inner one interrupted by four impressed seals in the form of animal crests. These bands circle a repoussé medallion of conventional design.

Diameter, 17 *inches.*

No. 703—*BRASS PLAQUE*

Italian of the sixteenth century. Two borders on the rim, the outer one of architectural effect. Plain sides. In the bottom an interlacing scroll border, the interspaces adorned with blossoms and leaves, enclosing an embossed pattern within which is a small repoussé medallion. The medallion is surrounded by a small leaf border, incised.

Diameter, 15½ *inches.*



No. 704—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

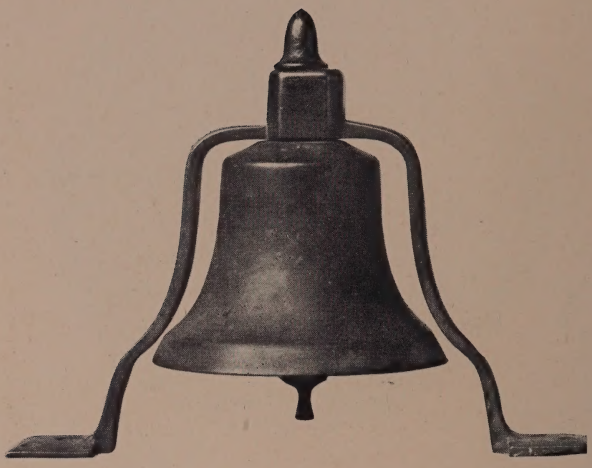
Adam and Eve are shown under a tree about which the serpent coils, near a coping in a garden, the picture being repoussé in a medallion which is surrounded by Gothic lettering and a narrow border. On the rim are a border of festoons and a rambling border of indeterminate form.

Diameter, 15½ *inches.*

No. 705—*BRASS PLAQUE*

Eighty-six masks crowned with the fleur-de-lis, incised, border the flat rim, and four heads in seal form interrupt one of the two bands of Gothic letter which in the interior encircle the conventional embossed medallion. Sixteenth century. Italian.

Diameter, 16½ *inches.*



No. 706—*VERY OLD BRONZE SHIP'S BELL*

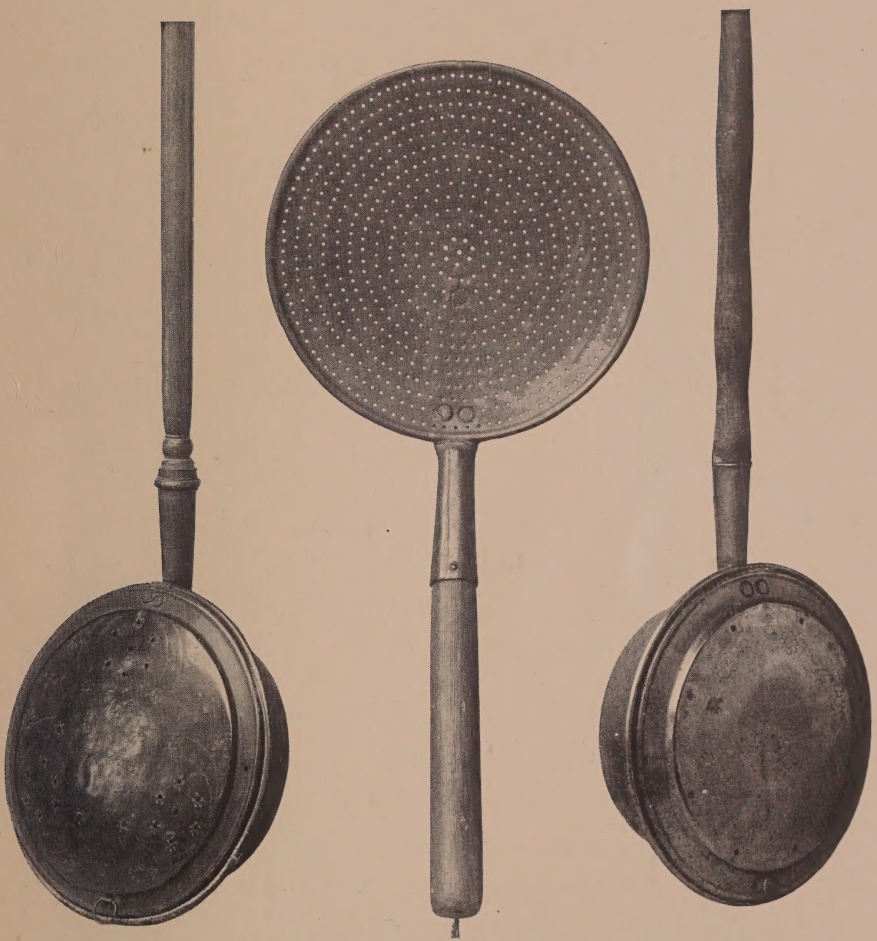
Spanish. Conventional form; of penetrating sonority and full tone; suspended in its own belfry, a simple arch of metal straps with a quadrilateral chamfered center and acorn finial. Rich brown patina.

Height, 10½ *inches.*

No. 707—*BRASS PLAQUE*

Italian of the sixteenth century. Flat rim with a festoon border hung from trefoils. Molded bowl, the bottom of which exhibits an embossed medallion within a Gothic band, the band comprehending four seals or crests with the device of an heraldic animal.

Diameter, 16½ *inches.*



No. 710 No. 709 No. 711

No. 708—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Two rows of hexafoil blossoms adorn the molded brim, one set used as rosettes from which to suspend an outer festoon border. The bowl is shallow, petal-molded, and contains a Gothic band encircling an embossed medallion.

Diameter, 15½ *inches.*

No. 709—*COPPER SUGAR SKIMMER*

Cuban of the eighteenth century. A slightly concave disc with small circular perforations in concentric rings, attached to a wooden handle.

Diameter, 13 *inches.*

(*Illustrated*)

No. 710—*DUTCH COPPER WARMING-PAN*

Eighteenth century. Low dome cover with molded rim, with a trefoil decoration lightly incised; perforations in three groups as the centers of conventionalized blossoms.

Diameter, 11½ *inches.*

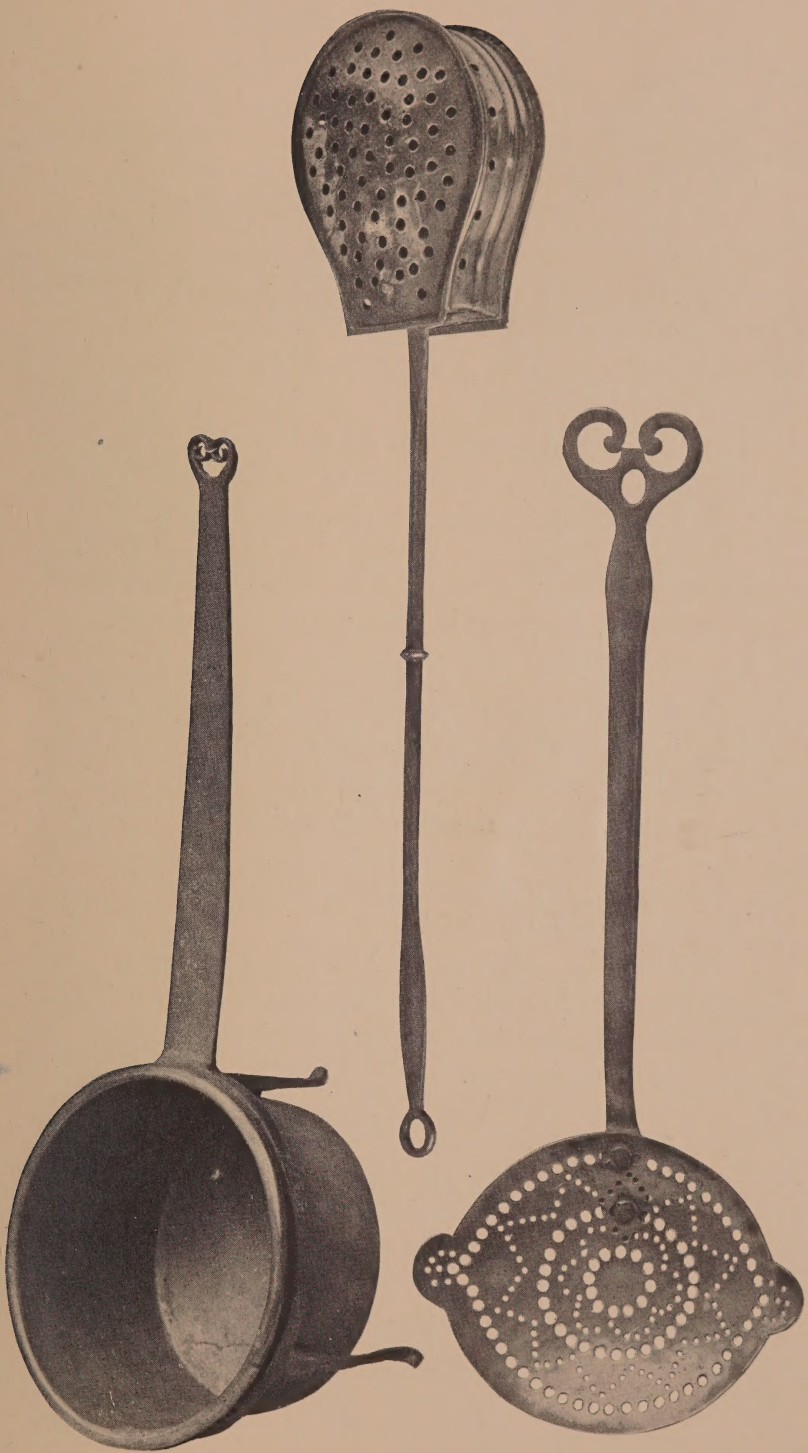
(*Illustrated*)

No. 711—*DUTCH BRASS WARMING-PAN*

Eighteenth century. Cover with molded rim and a lightly engraved conventional decoration; it is pierced only with eight small holes in a circle near the rim.

Diameter, 11½ *inches.*

(*Illustrated*)



No. 713 No. 714 No. 715

No. 712—*EIGHTEENTH CENTURY ENGLISH BELLOWS*

Of brass and wood. A three-leaf fan within the structure is operated on a shaft by a rawhide belt passing over a good sized handwheel on the outside.

Length, 23 *inches.*

No. 713—*SEVENTEENTH CENTURY ENGLISH BRASS SKILLET*

A deep circular brass bowl set within a wrought iron frame consisting only of a ring, three legs, and a long flat handle scrolled at the end.

(*Illustrated*) *Diameter*, 7¼ *inches.*

No. 714—*ENGLISH BRASS LONG-HANDLED SMUDGE BOX*

Eighteenth century. Horse-shoe shape with flanged base and molded side, the side and hinged cover perforated; long rod handle flattened at the ends and pierced for hanging up.

(*Illustrated*) *Length*, 22 *inches.*

No. 715—*ENGLISH BRASS LONG-HANDLED SKIMMER OR STRAINING LADLE*

Eighteenth century. Oval, with "ears" at the ends of the long axis, both body and ears alike pierced, the former in circles and a ten-pointed star. Long, flat handle, with an openwork scroll at the end.

(*Illustrated*) *Length*, 20 *inches.*

No. 716

No. 717

No. 716—*BRASS CANTARO*

These water jars are less often found in brass than in copper, though their shapes are generally the same in both metals,—the inverted cone, truncated, on a spreading foot, with convex shoulder and tubular neck. In this one the root of the neck is molded, and the domed cover exhibits a series of moldings and a small knob finial; the round handle recurves. Seventeenth century. Spanish.

Height, 17 *inches.*

No. 717—*BRASS CANTARO*

Large and heavy, and more elaborate than many of the brass water jars though it is without superficial ornamentation, and its loop handle is flat instead of being, as in most of the brass ones, round. The neck, which is slightly tapering and has a deep molding at the lip, grows out of a flange molding above the shoulder; the waist turns sharply into a base molding above a spreading foot. Conical top with inflated moldings and a turned knob finial. Spanish of the seventeenth century.

Height, 18 *inches.*

No. 718—*ANTIQUE BRASS SHIP'S LANTERN*

Or riding light. Eighteenth century. The circular molded foot and capstan-shaped top are connected by four slender rods, with a single encircling brace at the center; the heavy glass chimney within is cylindrical; the candle socket is depressed in the bottom. The bail handle is formed of brass straps and a hard wood grip, and the original ring for making fast is under the bottom. The whole is finely made and of fine brass.

Height, 14½ *inches.*

No. 719—*RUSSIAN COPPER BUCKET*

Eighteenth century. Conical, on a deep and slightly spreading foot; hoop handle. The entire surface is worked with a luxurious repoussé ornamentation, largely on a stippled ground, comprising a band in the acanthus motive, various borders, and a circle of varied escutcheons, the charges or devices being pricked in.

Height, 16¼ *inches.*

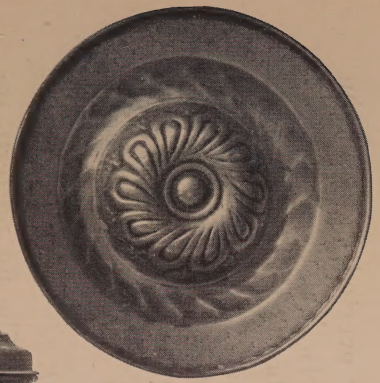
No. 720—*COPPER CANTARO*

Urn-shaped two-handled water jar, the handles doubly looped, or scrolled; short flanged neck, and molded dome-shaped cover topped by a brass knob finial. The spreading foot is also molded and thickened at the base, which is traversed by lines of minute punchings. Seventeenth century. Spanish.

Height, 19½ *inches.*

(*Illustrated*)

No. 722



No. 724

No. 720

No. 723

No. 721

No. 721—*ANTIQUE SPANISH WATER JAR*

Or cantaro. Deep convex shoulder, the body retreating to a broad and nearly straight foot which is encircled by a single molding; cylindrical neck and molded dome cover; loop handle. Dark patina of various metallic tones. Seventeenth century.

(*Illustrated*) *Height*, 17 *inches.*

No. 722—*COPPER CANTARO*

Ample and graceful body ovoidal, with high convex shoulder, and tubular neck flanged at the root, on a deep and spreading foot incised about the edge. Cover surmounted by an urn finial; recurved handle. The whole body of the jar is coated with a rich and deep patina in a low key, the predominant tones suggesting ancient gun-metal, with an occasional emergence of dark mahogany and all about a soft and restful luster. Spanish. Seventeenth century.

(*Illustrated*) *Height*, 19½ *inches.*

No. 723—*SIXTEENTH CENTURY ITALIAN BRASS BOWL*

Circular and deep, with flat everted rim, the rim carrying a border of incised rowels. At the bottom of the interior is an incised leaf border surrounding a raised medallion which is embossed with what appears to be an ecclesiastical crest, embodying a haloed lamb, a cross, chalice and banner and other details.

(*Illustrated*) *Diameter*, 10 *inches.*

No. 724—*SMALL BRASS PLAQUE*

Italian. Sixteenth century. The fig pattern, repoussé, covers the mounded center, about a small boss, and the sides of the bowl are molded in petal form; the rim has three conventional borders.

(*Illustrated*) *Diameter*, 10 *inches.*

No. 725

No. 726

No. 727

No. 725—*EIGHTEENTH CENTURY ENGLISH BRASS DOOR PORTER*

Punch and Judy. Madame Judy in voluminous skirts and visible pantalettes stands facing as directly to the front as the inclination of an imperial nose graciously permits, feet firmly planted on a terraced base. With confident grip she clasps mere Punch, in subjugated attitude, who lying in her arms looks up with unforgettable smile.

Height, 11¾ *inches.*

No. 726—*ENGLISH BRASS DOOR-STOP*

Eighteenth century. A stag in bold relief stands athwart a mass of foliations, which are extended in graceful lines upward and branch at the top, forming a bifurcate finger-grip.

Height, 16 *inches.*

No. 727—*TWO ENGLISH BRASS DOOR-STOPS*

Eighteenth century. Punch and Judy and the cat. Judy of ample proportions is seated on a bench, facing the left, with Punch in diminutive standing on her knee, and firmly in her grip, both figures to all import executed in the round. Against Judy's skirt the cat in relief looks up with deep and sapient interest.

Height, 11 *inches.*

(*Illustrated*)

No. 729

No. 728

No. 730

No. 728—*EIGHTEENTH CENTURY BRASS DOOR PORTER*

English. An idyll in brass. On a flowery bank of the country-side, at the foot of a tree, a swain in short clothes is piping to a seated shepherdess, while his dog pleads his cause for him, nosing the maiden's knee and pawing at her calf. Overhead is luxuriant foliage, and the tree trunk is topped by a wreath, serving as handle.

Height, 12½ *inches.*

No. 729—*EIGHTEENTH CENTURY ENGLISH BRASS DOOR-STOP*

A lion in bold relief, partly crouching on his haunches, turns and looks upward over his shoulder at a serpent among rocks, a coil of whose body forms a handle for the porter. Rich seal-brown patina.

Height, 10½ *inches.*

(*Illustrated*)

No. 730—*BRASS DOOR PORTER*

English of the eighteenth century. A diverting humoresque. A jester duly adorned with mediaeval garb of elegance, including an abundant ruff, but wearing his distinguishing cap, and a superlative smile of omniscience, is seated upon a pile of imposing tomes, ankle crossed over knee and finger laid upon a noble nose in the gesture of sapience. He is seen in profile to the right, and in his nearer hand he holds a quill and scroll, while his dog, beruffed and bebelled and wearing a plumed hat, sits on its haunches behind him with an expression of intensified scholastic dignity. The peak of the jester's cap nodding forward forms the handle. Soft and varied patina, emphasizing the shadowed recesses of the strong relief.

Height, 11½ *inches.*

(*Illustrated*)

No. 733

No. 731

No. 732

No. 731—*PAIR ENGLISH BRASS DOOR-STOPS*

Eighteenth century. In the form of growing pine-apples, with leafage, in strong relief, the fruit body incised in representation of the characteristic pattern, conventionalized; bases with grooved moldings.

Height, 13¾ *inches.*

No. 732—*PAIR EIGHTEENTH CENTURY BRASS DOOR PORTERS*

English. With russet patina. A large bird is seen in profile, with wings partly spread, standing erect with neck gracefully arched and long bill dipped into a ewer, drinking. The ewer has a pear-shaped body, relief border and molding, and a scrolled handle, and the group is posed upon an oblong molded base with rounded corners.

Height, 10½ *inches.*

No. 733—*TWO ENGLISH BRASS DOOR PORTERS*

"The Goose that laid the Golden Egg." A relief group without background, picturing the anguished family—father, mother, son and daughter,—bemoaning the irretrievable error over the body of the bird lying on a table, the family dog looking sympathetically on. The whole on a molded quadrilateral base with a skirt of double-ogee outline. Eighteenth century.

Height, 8½ *inches; length*, 10 *inches.*

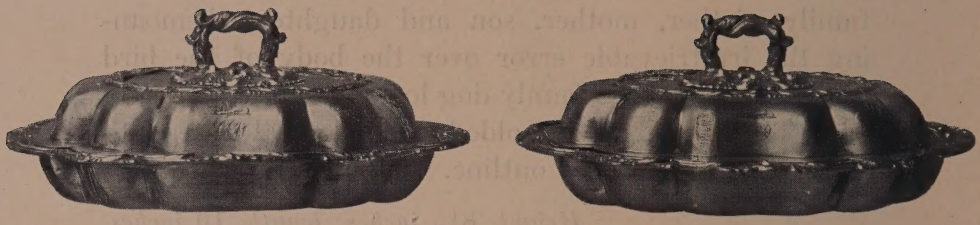
(*Illustrated*)

No. 734—*TWO ITALIAN SILVER SANCTUARY LAMPS*

Seventeenth century. In hanging-vase form, with flutings, and repoussé ornamentation embracing borders of acanthus and palm leaves and godroons. (The pendent ring of one repaired.)

No. 735—*ITALIAN SILVER SANCTUARY LAMP*

Seventeenth century. In the form of an amphora suspended by chains and having a third handle, and a molded drop and pendent ring. The handles are scrolled and enclose rosettes. Base border of embossed acanthus leaves and intervening pearls; the lip encircled by a border of spiral scroll, and below the shoulder a strap band with an engraved border of chevrons and blossoms.

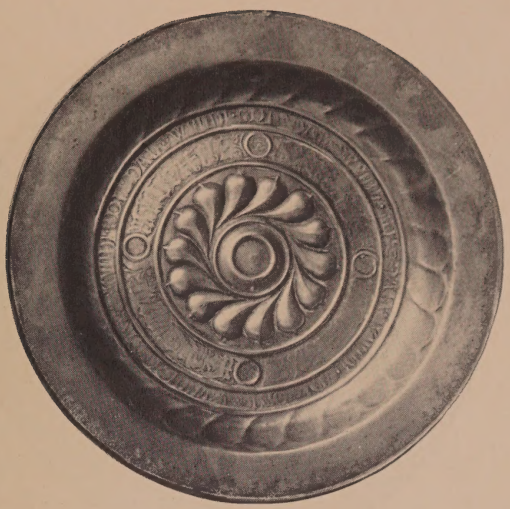


No. 736—*PAIR OLD SHEFFIELD PLATE COVERED DISHES*

Oval or oblong as to general form but broadly fluted, the rims decorated with a rich acanthus scroll and shell patterns in bold relief, this ornamentation being repeated as a border on the covers. The handles, in loop form, are scrolled and have a more elaborate acanthus decoration. They are detachable, so that the covers may be used as additional dishes. The covers are engraved with a lion crest over the monogram C.C.D. Mark: a hand within an oblong.

Length, 13½ *inches; width,* 10½ *inches.*

These dishes belonged originally to a larger set that after it came to this country is known to have been divided, when carelessness permitted a mixing of covers, which accounts for an imperfect fit.



No. 737—*ITALIAN BRASS PLAQUE*

Sixteenth century. Flat rim bordered with a trefoil device, the interior having two rows of Gothic lettering about an embossed medallion, the inner row interrupted by four human heads implanted as seals.

Diameter, 16½ *inches.*

No. 738—*BRASS CHURCH PLAQUE*

Italian of the sixteenth century. Embossed fig pattern on the raised center, around which is a narrow band of Gothic lettering. The rim has two borders, one of the fleur-de-lis and one of Maltese crosses.

Diameter, 16¼ *inches.*

No. 739—*ITALIAN BRASS CHURCH PLAQUE*

Sixteenth century. Gothic lettering in a band occupies the flat of the bottom, around the mounded center which is embossed in the fig pattern, and a fleur-de-lis flory furnishes the principal rim border.

Diameter, 17 *inches.*

No. 740—*SIXTEENTH CENTURY BRASS PLAQUE*

In the center a fluted urn, repoussé, is enclosed within an embossed half-round molding, successive concentric moldings confining bands of gracefully scrolling leaves and ornate lettering, while outside all another lettered band repeats a brief inscription around the circle. The brim has two conventional borders.

Diameter, 17 *inches.*

No. 741—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Caleb and Joshua, plentifully whiskered and in mediaeval costume, with the grapes of Eshcol suspended from a bar over their shoulders, are depicted in repoussé in a medallion circled by Gothic lettering placed between two half-round moldings. On the rim, two borders of conventional leaf forms.

Diameter, 15½ *inches.*

No. 742—*BRASS PLAQUE*

Sixteenth century Italian. Punch-mark border on the rim, consisting of groups of eight minute circles arranged in pairs, followed by a leaf border, the latter repeated around the bottom, while the curve of the dish carries a depressed molding. The main bottom ornament is the conventional grape scroll, embossed, in a medallion enclosed within a band of interlacing floral scroll on an incised ground.

Diameter, 16 *inches.*

No. 743—*ITALIAN BRASS PLAQUE*

A band of roundels between two molded rings encloses an embossed medallion, the whole group lying within a band of interlacing scroll with floral forms. The rim, which has a leaf border often found, is distinguished by an outer border of fishes, at full length, each headed toward the molded brim. There are nearly four score of them. Sixteenth century.

Diameter, 15 *inches.*

No. 744—*ITALIAN BRASS CHARGER*

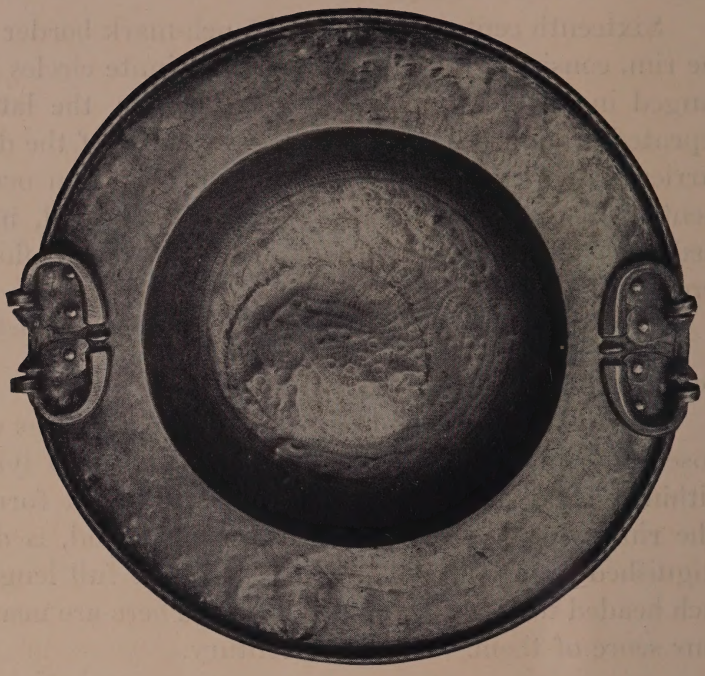
Conventional embossed medallion in center, its boundary a half-round molding, which is surrounded by Gothic lettering; the curving side of the bowl modeled in scrolling petal form; flat rim with two borders. Sixteenth century.

Diameter, 15¾ *inches.*

No. 745—*ITALIAN BRASS CHARGER*

Seventeenth century. Shallow form, with vestiges of a scroll band within the bottom, around a medallion enclosing an embossed cinquefoil with intervening star points, and a low serrate molding near the center.

Diameter, 16¼ *inches.*



No. 746—*COPPER BRASERO*

Ovoid bowl hammered with various scrolls; broad flat brim without ornamentation; and two brass handles. Spanish. Seventeenth century.

Diameter, 17½ *inches.*

No. 747—*LARGE BRASS CHURCH PLAQUE*

Italian of the sixteenth century. Fig pattern embossed on the mounded center, which is encircled by a Gothic band and an acanthus leaf border. On the rim two fleur-de-lis borders.

Diameter, 19 *inches.*

No. 748—*EIGHTEENTH CENTURY ENGLISH BRAZIER*

Inverted-bell shape on a spreading base, the body molded and traversed midway by a pierced band. Swinging metal bail with white porcelain handle. This brazier is accompanied by a smaller one with the same pierced band and a swinging metal bail, on three white porcelain feet, which fits within the large one when the braziers are not in use, and anciently served to carry coals to other rooms or for placing beside the tea table to keep the teapot warm.

Height of the larger brazier, 14 *inches.*
Diameter of the smaller one, 7 *inches.*

No. 749—*COPPER CANTARO*

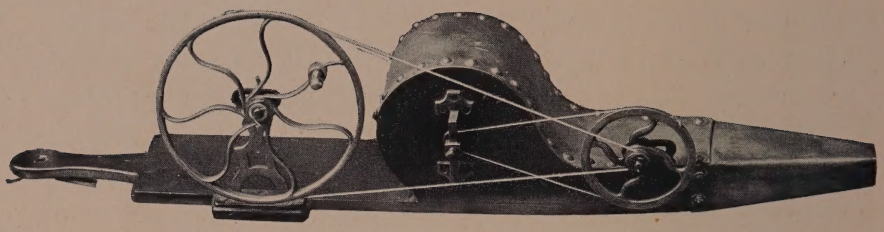
Red copper of deep tone and soft luster exhibiting a varied patina,—colorful tear-stains of time. Bulbous shoulder in which is molded the base of the comparatively slender neck, which supports a Moorish-dome cover. The oblique sides are straight, curving quickly at the bottom into a molded foot which is encircled by a wriggled molding in a rope design. Recurving handle. Seventeenth century. Spanish.

Height, 16½ *inches.*

No. 750—*COPPER CANTARO*

This old time water jar is unusually heavy, the artisan having been bountiful with his metal, and it has taken on a dark and rich patina in neutral tones and with occasional verdigris fleckings. The shoulders are broad and convex, the sides contracting sharply in almost straight lines to the molded base; the broad tubular neck is marked by a molding at the root and has a pointed dome cover; flattened loop handle. Seventeenth century. Spanish.

Height, 16 *inches.*



No. 751—*EIGHTEENTH CENTURY ENGLISH BELLOWS*

Brass and wood, the nose in elongated hopper shape. The brass driving wheel has scrolling spokes and a knob for turning, and delivers its power through a multiplying wheel set well forward.

Length, 31½ *inches.*

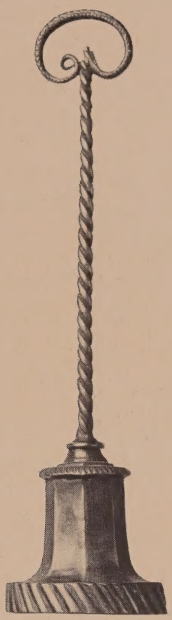
No. 752—*ENGLISH BRASS DOOR PORTER*

Semicircular base with an openwork and relief decoration exhibiting the fleur-de-lis, blossoms within medallions, and the acanthus leaf. A beaded molding running around the base continues up and down a slender shaft leading to the small loop handle. Eighteenth century.

Height, 14¼ *inches.*

(*Illustrated*)

No. 753



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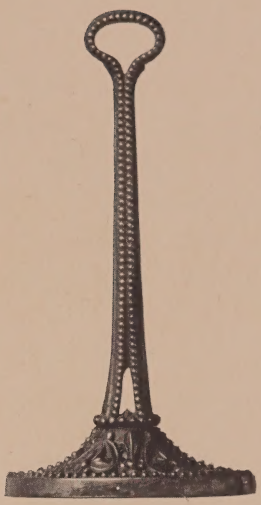


No. 752

No. 753—*ENGLISH BRASS DOOR PORTER*

Eighteenth century. Elaborate sculptural base, in the form of a sheaf banked on either side by heavily-rolling C-scrolls and resting on a foliated foot. From the sheaf rises a slender spindle marked by equidistant half-round moldings, and topped by a globe surmounted by a shell from which springs the C-scroll loop-handle. Rich dark patina. In this porter the customary ballast—here of iron—is extended to view and formed into a molded underbase or foundation.

Height, 15 *inches.*

No. 754—*EIGHTEENTH CENTURY BRASS DOOR-STOP*

English. In the shape of a bell, with fluted and incised moldings, and having a corded or spirally fluted handle, at the top of which a coiled serpent furnishes the grip. Chestnut patina.

Height, 17¾ *inches.*

No. 757

No. 755

No. 756

No. 755—*PAIR ENGLISH BRASS DOOR-STOPS*

Eighteenth century. Bell-shaped, with molded top and rim, on a semicircle iron base which is part of the ballast. Slender spindle handle with a molding at the center and a looped grip at the top. On the bell an applied decoration embodying the crossed torches and wreath with pendent knot, surmounted by swans drinking from a vase.

Height, 16 *inches.*

No. 756—*PAIR REYNARD DOOR PORTERS*

English brass of the eighteenth century. A fox's head, modeled in the round and chased, with ears erect, is surmounted by an upright riding crop, the handle resting between the ears and the gate-loop forming the handle of the porter. The head is posed upon an iron base in the shape of a horse's hoof, cast in one piece with the ballast which occupies the interior of the head.

Height, 14½ *inches.*

(*Illustrated*)

No. 757—*PAIR BRASS DOOR-STOPS*

On each a lion and lioness in relief are seen against a jungle background which rises from a light lunette-shaped ledge or base. A grooved spindle connects the group with a floral finial which forms the handle. English. Eighteenth century.

Height, 15 *inches.*

(*Illustrated*)

No. 758—*PAIR BRASS DOOR-STOPS*

Similar to the preceding (No. 757) in design, size and period.

No. 759—*PAIR ENGLISH BRASS EIGHTEENTH CENTURY DOOR PORTERS*

A fox with a fine brush, modeled in the round, is represented as crouching but with head up, ears erect and of alert expression, at the edge of a cover, the whole resting on a chamfered plinth. Curling about Reynard's sides and mounting high above his back, is scrolling foliage, conventionalized, the last scroll at the top giving the porter a loop or hook handle.

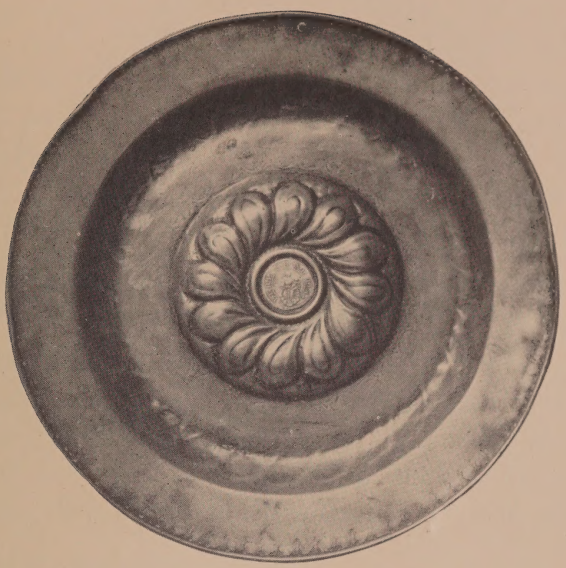
110.

Height, 16 *inches.*

No. 760—*BRASS CHURCH PLAQUE*

Sixteenth century Italian. Inverted-bowl shape center with the embossed fig pattern, encircled by a strong Gothic band; the border on the rim has almost entirely disappeared.

Diameter, 18 *inches.*



No. 761—*ITALIAN BRASS CHURCH PLAQUE*

In this plaque a silver coin of 1681 has been inserted in the bottom of the inverted-bowl shaped center, which is embossed with the fig pattern and surrounded by a scrolled band or border. The rim, which has a molded edge, carries a fleur-de-lis border.

Diameter, 18 *inches.*

No. 762—*BRASS CHURCH PLAQUE*

Italian. Sixteenth century. Border of palm leaves with split stems, or fillets, on the rim; in the interior a Gothic band about the mounded center which is embossed with the fig pattern.

Diameter, 18¼ *inches.*

No. 763—*ITALIAN BRASS CHARGER*

Seventeenth century. Flat brim with molded edge and a conventional border of foliate forms. Within a large molded medallion, cinquefoils merged with stars, embossed.

Diameter, 17¾ *inches.*

No. 764—*ITALIAN BRASS CHARGER*

The curve of the bowl is modeled as overlapping petals and the flat rim has two borders. The entire bottom is worked in repoussé with a variety of ornament including vases and studs, scrolling vines and their products, about a central boss. Seventeenth century.

Diameter, 18½ *inches.*

No. 765—*ITALIAN BRASS CHARGER*

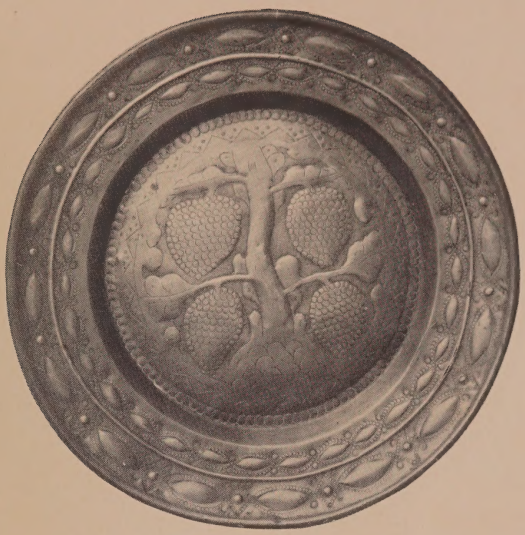
Seventeenth century. With a flat rim, and plain save for superposed cinquefoils with intervening star points embossed at the center.

Diameter, 17½ *inches.*

No. 766—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

About an embossed rosette enclosed within a beaded molding is a repoussé medallion of conventional designs and foliations, this in turn encircled by an interlacing floral scroll border, and the whole encompassed by a band of Gothic lettering.

Diameter, 16¾ *inches.*



No. 767—*BRASS PLAQUE*

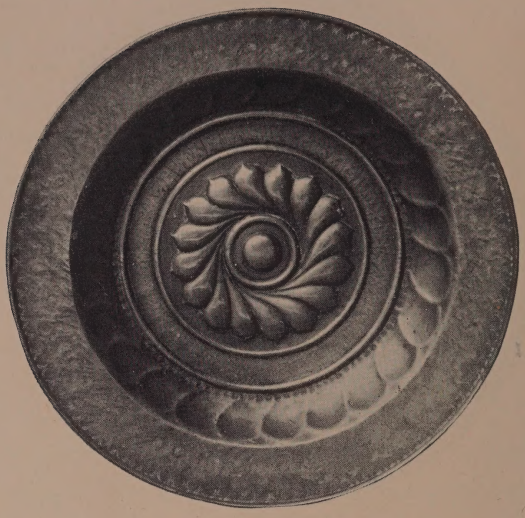
Dutch. Two embossed borders, studded and festooned, on the broad and gently sloping rim, and a chain border and chevron around the edge of the shallow dish part, the bottom of which is pushed up, mound-shape, and embossed with huge bunches of grapes hanging from stems growing from a very large branch of the vine. Sixteenth century.

Diameter, 16½ *inches.*

No. 768—*ITALIAN BRASS PLAQUE*

Two bands of Gothic lettering, one deep and the other narrow, encircling an embossed medallion made up of conventional designs, form the whole decoration of this plaque, the rest of the piece being plain and smooth, with a soft-feeling surface. Sixteenth century.

Diameter, 16½ *inches.*



No. 769—*BRASS PLAQUE*

A repoussé medallion with a small boss at the center is placed within a circle of Gothic lettering, which itself is between half-round moldings, the outer molding encircled by a punched border. The sides of the bowl are molded and the rim has two borders. Italian. Sixteenth century.

Diameter, 16¾ *inches.*

No. 770—*BRASS PLAQUE*

Italian of the sixteenth century. The broad rim has two leaf borders, and is engraved, between ornamental scrolls, "P. D. A." and "D. P." and with a figure emerging from rushes or other plants between the A and the second D. In the interior is Gothic lettering and a band of interlacing scrolls with flowers and leaves, encompassing an embossed medallion.

Diameter, 17¼ *inches.*

No. 771—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Large repoussé medallion picturing St. Martin dividing his cloak with the beggar, surrounded by a belt of Gothic lettering. The figures appear in high relief near a crenellate coping, the saint on horseback about to sever his garment with his sword while the mendicant holds up one end of it. Formal borders on the rim.

Diameter, 17 *inches.*

No. 772—*BRASS CHURCH PLAQUE*

Sixteenth century Italian. Rich Gothic band about an inverted-bowl shape center embossed with the fig pattern; on the rim two borders.

Diameter, 17½ *inches.*

No. 773—*BRASS CHURCH PLAQUE*

Sixteenth century Italian. Rim borders of pine trees within diamonds, and bushes within palmate figures; in the bottom a Gothic letter band; the mounded center embossed with the fig pattern.

Diameter, 17¼ *inches.*

No. 774—*BRASS CHURCH PLAQUE*

Sixteenth century Italian. In this one, bearing a conventionalization of the fig pattern together with groups of studs in pendent form on its mounded and repoussé center, the middle of the mound instead of being plain carries an embossed medallion; the whole surrounded by a bold Gothic band and a punched border, while the side of the dish is molded in petal form. Rim with borders of festoons and roundels.

Diameter, 17 *inches.*

No. 775—*ITALIAN BRASS CHURCH PLAQUE*

Sixteenth century. Fig pattern in relief on the high embossed center, with a girdle of Gothic letter on inclined ground about it. Broad rim with two borders.

Diameter, 18 *inches.*

No. 776—*ITALIAN BRASS CHURCH PLAQUE*

Sixteenth century. The repoussé fig pattern with intervening embossing covers the mounded center, around which is a strong Gothic belt and an outer girdle of leaf design. The molded rim has three borders, a fleur-de-lis flory between a conventional fleur-de-lis and an exterior border of scrolling leaves.

Diameter, 18½ *inches.*

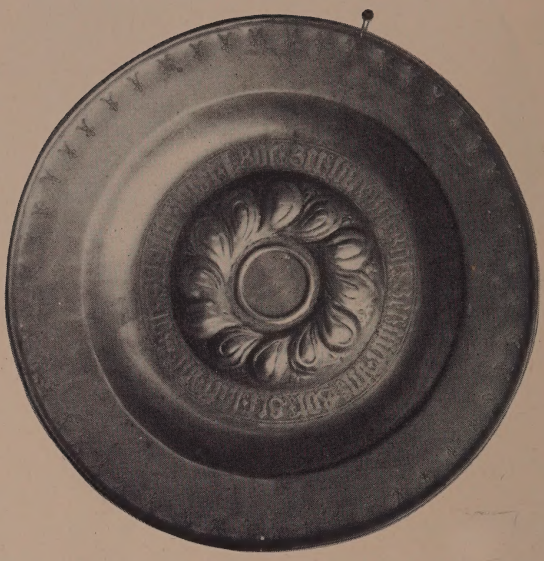
No. 777—*LARGE BRASS CHURCH PLAQUE*

Sixteenth century Italian. Fig pattern embossed on the mounded center, with intervening studding in pendent formation, and a Gothic band circling the mound on the flat of the bottom. The broad rim, with molded edge, has an outer border of incised arcs in double line, followed by a border of rosettes, while on its inner edge is a border of five-petaled blossoms.

Diameter, 19¼ *inches.*

No. 778—*LARGE BRASS CHURCH PLAQUE*

Companion to the preceding (No. 777) and of the same date, origin and dimensions.



No. 779—*ITALIAN BRASS CHURCH PLAQUE*

Sixteenth century. Fig pattern in high relief in the mounded center, surrounded by a Gothic band on the flat of the bottom; rim with fleur-de-lis border.

Diameter, 17¾ *inches.*

No. 780—*ITALIAN BRASS CHURCH PLAQUE*

Sixteenth century. The center of this plaque is in the shape of a gently sloping mound, with a depressed core, embossed with the fig design and chased in leaf form, this being surrounded by a narrow Gothic band. The flat brim, with molded perimeter, has an unusual border, arboreal, numbering one hundred and three conventional trees.

Diameter, 17¾ *inches.*

No. 781—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

Flowers in blossom are growing tall in the Garden and the First Parents are standing under the fateful tree, with the sinuous tempter twining about it. Around this medallion is a band of Gothic letter, the shallow hollow of the bowl is molded, and the broad flat rim has a conventional border and a molded edge.

Diameter, 16½ *inches.*

No. 782—*BRASS CANTARO*

Spanish water jar of the seventeenth century. In the general form of the more familiar copper ones, its surface plain save for a molding at the root of the neck. The molded and spreading foot is lightly punched about the edge. The handle is round and recurving, and the molded dome cover is capped by a small knob finial.

Height, 17 *inches.*

No. 783—*COPPER CANTARO*

Broad body with full and sloping shoulder and contracted to a short and narrow, slightly spreading foot; flanged neck, short and tapering; molded dome cover and loop handle. The whole surface exhibits a thick patina in low tones, with dusky yellow, deep red and dull olive emerging from a clouded ground of copper-brown, and here and there a flecking or incrustation of verdigris-green. Spanish. Seventeenth century.

Height, 16 *inches.*

No. 784—*FRENCH BRASS JARDINIÈRE*

Eighteenth century. Oval, with inclined brim, two lion-mask and ring handles, and four animal's-claw feet. Body spirally fluted, and bordered with roundels and an embossed scroll; rim studded and finished with a rope molding.

Length, 14½ *inches.*

No. 785—*COPPER CANTARO*

This ancient Spanish water jar is of a warm reddish-copper color, with brilliant reflections; it is in inverted-cone shape, broad at the shoulder and with a high, spreading and molded foot. The edge of the foot has a wriggled molding in rope effect. Flanged neck, and dome cover chained to the loop handle. Seventeenth century.

Height, 18 *inches.*

No. 786—*BRASS SAMOVAR*

Cylindrical, molded in fine lines, on a square base raised on four bell-shaped feet; chimney with openwork decoration; brass handles swung from brackets and having wooden grips. Russian.

Height, 24 *inches.*

No. 787—*TALL TURKISH BRASS CANDLESTICK*

Pedestal form on a molded and spreading base with scalloped edge; surface largely plain, with occasional etched borders and corded moldings. Detachable socket and grease-tray combined. (Repaired.)

Height, 23½ *inches.*

No. 788—*TALL TURKISH BRASS CANDLESTICK*

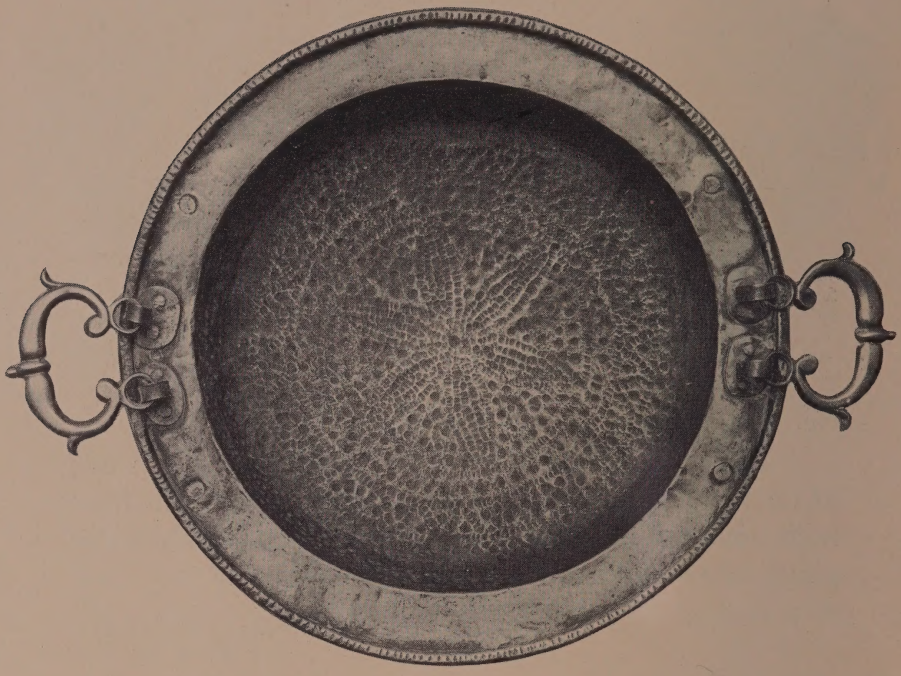
Pedestal form on a bell-shaped base, with an urn at the top forming the socket. Mainly of plain surface, with occasional beaded, notched or wriggled borders or rings, and one narrow border of palmations.

Height, 25½ *inches.*

No. 789—*SEVENTEENTH CENTURY SPANISH COPPER BRASERO*

On original walnut standard. The copper fire pan is of the conventional basin shape, with broad rim and scrolled brass handles, and has an embossed, incuse and hammered decoration. The walnut stand is in two tiers, a large circular platform standing on four quadrangular feet, and above this a smaller one upheld by turned posts; the method of its putting together attests its ancient workmanship.

Diameter of pan, 19¾ *inches; of stand*, 31½ *inches; height*, 17½ *inches.*



No. 790—*COPPER BRASERO*

Deep circular dish form with rounded bottom, flat rim with edge molded over an iron ring, and two brass loop handles in C-scroll form; the entire bowl hammered, the hammering in the center revealing a star-shaped ornament. Seventeenth century. Spanish.

Diameter, 17 *inches.*

No. 791—*COPPER SCALDINO*

Large circular dish with straight side, concave bottom and broad inclined rim; two copper loop handles marked with rings. The rim is embossed and engraved in eighteen sections with figures of animals and birds and scrolling foliage, carefully and elaborately done. Italian. Seventeenth century.

Diameter, 22 *inches.*

No. 792—*COPPER CANTARO*

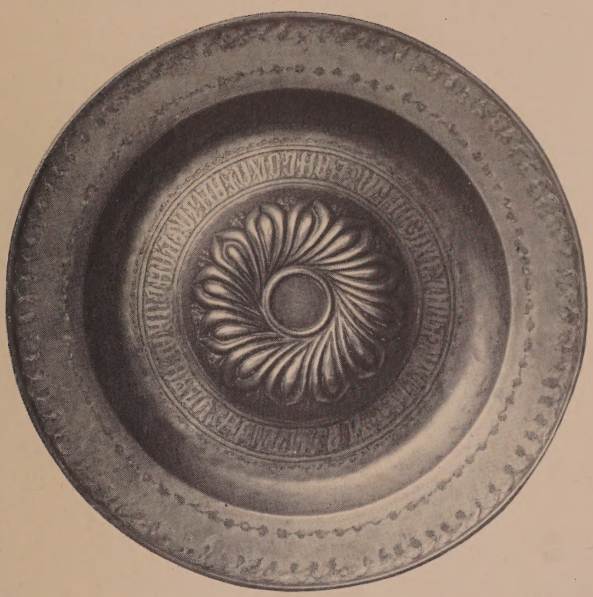
Spanish water jar of the seventeenth century, hammered, in inverted-cone shape with a steep and broadly convex shoulder, large neck and spreading foot. Loop handle, with attached chain holding the cap cover.

Height, 18 *inches.*

No. 793—*EIGHTEENTH CENTURY BRASERO*

Spanish. Brass. A deep circular basin with narrow rim is supported by a peristyle whose exterior outline is octagonal. This is formed of turned pillars with slight entasis and various moldings, which are posed upon a molded base on bird's-claw and ball feet, and uphold the gallery, above each post being a knob. The handles of the pan, which are attached by shells and loops, are in the form of sinuous mermaids with intertwined tails. (One foot missing).

Diameter, 23 *inches.*



No. 794—*LARGE BRASS CHURCH PLAQUE*

Central mound embossed with a conventional fig pattern and studded in pendent designs; on the bottom a Gothic band and a leaf border. The rim has three borders, one of round arches, one of rosettes with crescents below and one with rosettes alternating with crescents. Italian. Sixteenth century.

Diameter, 19¼ *inches.*

No. 795—*ITALIAN BRASS PLAQUE*

Sixteenth century. Three pellets piled upon a bifurcated base, this design repeated eighty times, provides the single border on the brim. In the interior the usual embossed medallion is surrounded by an interlacing scroll which is strewn with petite blossoms, and there are vestiges of a Gothic inscription.

Diameter, 18 *inches.*

No. 796—*LARGE BRASS CHURCH PLAQUE*

Italian. Sixteenth century. Border of the fleur-de-lis on the flat rim, which has a heavily molded edge; florid Gothic band encircling the inverted-bowl shaped center which is embossed with the fig pattern.

Diameter, 19¾ *inches.*

No. 797—*ITALIAN BRASS CHURCH PLAQUE*

Sixteenth century. The conventional fig pattern embossed in high relief on the mounded center, which is encircled by a Gothic band on the bottom. On the rim a border of contiguous leaves and detached fleur-de-lis devices.

Diameter, 16½ *inches.*

No. 798—*ITALIAN BRASS CHURCH PLAQUE*

Sixteenth century. A band of Gothic lettering in the hollow of the bottom encircles the conventional raised center which is embossed in the fig pattern, and on the rim are two borders, the principal one in the fleur-de-lis pattern.

Diameter, 16½ *inches.*

No. 799—*BRASS CHARGER*

Dutch. Sixteenth century. Joshua and Caleb and the grapes of Eshcol embossed in a large medallion which is further adorned with foliage, and this is encircled by an embossed border of scrolls and grape clusters, a punched border lying outside that. The broad brim, with a deep molded edge, is divided by a molding, on either side of which are found double-pointed ovoid bosses amidst punched festooning.

Diameter, 20 *inches.*

No. 800—*ITALIAN BRASS PLAQUE*

Sixteenth century. Joshua and Caleb with the grapes of Eshcol appear in a repoussé medallion which is encircled by a Gothic band, that being succeeded by a narrow leaf border, and there are leaf and fleur-de-lis borders on the brim.

Diameter, 16 *inches.*

No. 801—*BRASS CHURCH PLAQUE*

Sixteenth century. Italian. Conventional mounded center with the embossed fig pattern, surrounded by a Gothic band. On the rim a leaf border and a border of mortars of hour-glass or capstan shape.

Diameter, 18 *inches.*

No. 802—*LARGE BRASS CHURCH PLAQUE*

Sixteenth century Italian. Within the molded edge of the rim a composite border involving arch and leaf forms, followed by a border of fern leaves. The fern leaf appears again, lightly scrolling, on the bottom, where also is a Gothic letter band encircling the mounded center which is embossed with the fig pattern.

Diameter, 19½ *inches.*

No. 803—*SIXTEENTH CENTURY ITALIAN BRASS PLAQUE*

"Christ and the Woman of Samaria." The curve of the bowl is molded as a circlet of petals, scrolling, and on the bottom a band of Gothic lettering encircles a medallion picturing the incident of the title. The rim, which is almost flat, has a conventional incised border. In the medallion the figures, repoussé, appear in bold relief. The Samaritan woman, in peasant costume, is pouring water into a jar before the well curb, whose stone structure is represented by incised work. The well stands beneath a palm tree, the trunk supporting the draw wheel. On the right is Christ, addressing the woman with animation and solicitous attention, a radiant aureole incised about His head, while behind Him one of the Apostles has just come up and looks upon the scene wonderingly, his lesser nimbus lightly embossed.

Diameter, 15½ *inches.*

No. 804—*DUTCH MILK CAN WITH COVER*

Brass. Globular-ovoidal body on a narrow socket foot, with broad, sloping shoulders and cylindrical neck, which spreads at the lip and takes an inserted flanged cover having a strap handle. The handle of the can itself, broad and flat, passes in a wide loop from lip to the broad body below the shoulder. Eighteenth century.

Height, 20 *inches; diameter*, 15 *inches.*

No. 805—*BRASS AND COPPER WOOD PAIL*

Or log holder. English of the early eighteenth century. Cylindrical with bail handle. The bottom rivets project underneath in a ring of protective studs, almost like closely set small feet.

Height, 14½ *inches.*

(*Illustrated*)

No. 808
No. 805

No. 809

No. 807
No. 806

No. 806—*BRASS AND COPPER WOOD PAIL*

Similar to the preceding (No. 805) and of the same period and size.

(*Illustrated*)

No. 807—*ITALIAN BRASS CHARGER*

Seventeenth century. Superposed cinquefoils are embossed in the center within a medallion delimited by a half-round molding, and around this is an interlacing floral scroll; molded rim.

Diameter, 15¾ *inches.*

(*Illustrated*)

No. 808—*SIXTEENTH CENTURY ITALIAN BRASS DISH*

Deep form, the bottom embossed with bunches of grapes and scrolling leaves, around a small medallion; the rim molded and with a conventional border.

Diameter, 13 *inches.*

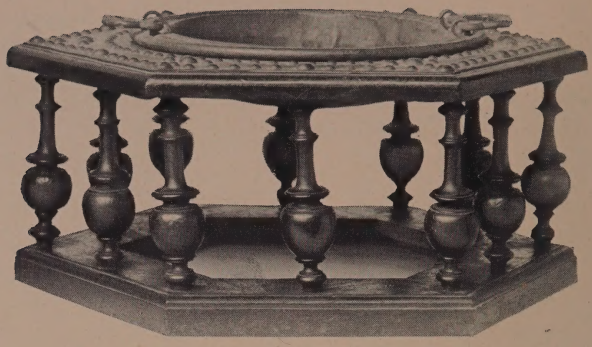
(*Illustrated*)

No. 809—*COPPER SHOULDER BASKET*

Or ancient burden carrier, conical in form with a spreading foot and a protective half-hood, arranged with two broad leather straps for slinging over the shoulders, the receptacle being borne on the bent back. The original straps are on it, secured by leathern thongs. Dutch. Seventeenth century.

Height, 34 *inches.*

(*Illustrated*)



No. 810—*SEVENTEENTH CENTURY BRASERO*

An elaborate Spanish construction of copper, brass and wood. The copper fire basin, with two brass handles, has a border of oval bosses on its narrow rim, and is set into a brass plate studded with large and small circular bosses. The plate covers a wooden platform or gallery, hexagonal in its exterior outline, capping a peristyle of twelve turned and bulbous balusters which rest on a broad hexagonal base with a molded edge.

Diameter, 28¼ *inches.*

No. 811—*SEVENTEENTH CENTURY SCALDINO*

Brass. Italian. A broad and shallow ovoid body in vase form, variously molded and with a flat rim, stands upon a deep bell-shaped base or foot, which is also molded and is pierced in three and four-sided figures, and S-scrolls, besides being embossed with a ring of the same scroll. The fire pan (which exhibits numerous ancient repairs) is of conventional shape, with a half-round molding on the rim. Both vessels have cherubim handles.

Height, 15½ *inches; diameter*, 21½ *inches.*

No. 812—*SEVENTEENTH CENTURY ITALIAN BRASS CHARGER*

The whole interior of the bottom is an elaboration of repoussé ornamentation, embodying fruits, scrolling leaves and stems, masks, exaggerated petal forms, and a band of complicated scroll between half-round and rope moldings about a large central boss. Spreading sides, and flat everted brim bordered with rosettes and festoons.

Diameter, 19½ *inches.*

No. 813—*ANTIQUE COPPER WATER JAR*

(Cantaro.) The body of ovoidal contour with high convex shoulder, and narrow waist rounding into a broadly spreading foot molded in two tiers, its edge incised. The neck issues from a flange molding and the cover is in the form of a serried dome with an urn finial. The entire surface, on which the hammer marks are clearly defined in tiers, is covered with a rich dark patina, almost black and yielding notes of soft seal-brown. Loop handle. Spanish. Seventeenth century.

Height, 19½ *inches.*

No. 814—*TALL COPPER CANTARO*

With a warm and brilliant glow, verging toward the reddish-copper hue. The convex shoulders are particularly long, and the body, rounding abruptly in below them, recurves but slightly to a very narrow waist, which reaches a base molding above the spreading foot, the edge of which is incised. The neck is flanged, the molded dome-shaped cover is topped by an engraved brass cone finial, and to the rim of the cover is attached a projection resembling the visor of a jockey's cap. Loop handle. Seventeenth century. Spanish.

Height, 20 *inches.*

No. 815—*COPPER WINE JUG*

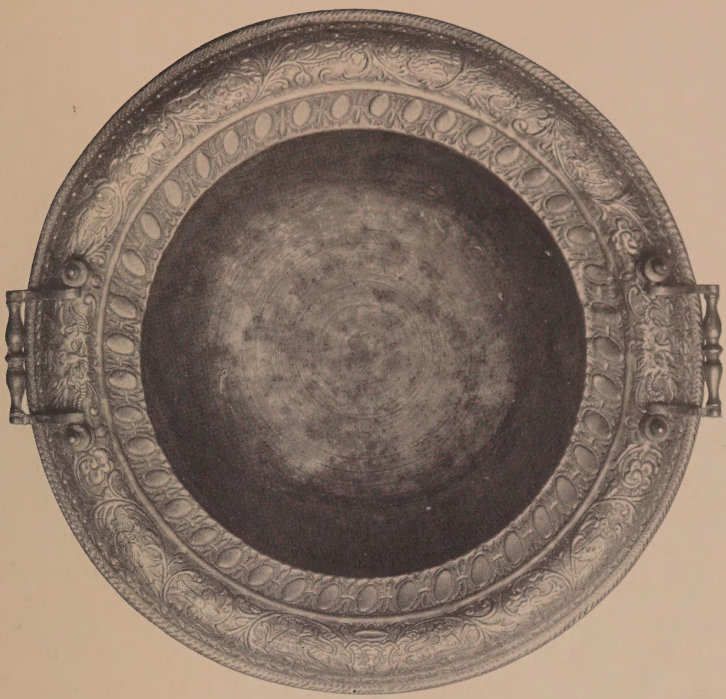
Italian of the seventeenth century. An unusual and interesting form, with a decoration often seen on furniture. The body is ovoidal or melon shape, of generous diameter, and rests upon a small foot within a wide and infolding circular base. The shoulder is flattened, the neck tapering from it to a bulbous band of molding, and expanding again at the lip, the mouth being covered by a dome. The S-scroll handle has a complementary opposite, in a support for the overhanging spout. Cover, shoulder, body and base are worked in godroons of repoussé formation with subsequent exterior tooling. Neck and handles have incised ornamentation, and the shoulder is delimited by rope moldings, between two of which runs a band of small bosses. The whole is covered with a brownish patina.

Height, 23 *inches.*

No. 816—*PAIR TALL BRASS PRICKET CANDLESTICKS*

Tripod form; tripartite bases modeled in bold scrolls and foliations and separated by cartouches; on three bird's-claw and ball feet. On these bases are erected columns composed of vase forms and moldings, the bulbous sections embossed with foliations, fruits and festoons; broad grease tray with escalloped edge.

Height, 32½ *inches.*



No. 817—*SEVENTEENTH CENTURY FRENCH BRAZIER*

Very graceful and elaborate, worked in a single piece of brass, the bowl plain and in the form of a broad dome inverted, while the rim is carefully modeled and richly decorated. It rises gently from the top of the bowl in a slightly concave curve, this narrow section carrying a border of oval bosses set obliquely, and being demarcated by a plain molding from the following section, which rolls outward in a high convex curve, and spreads still further at the foot of the drop. This convex section is embossed, chased and engraved, with scrolling foliations enclosing birds and heraldic animals, human masks, and a shield with three charges surmounted by a coronet. It is encompassed by borders of chevrons, punch marks and hatchings. The turned handle bars swing by cyma-scroll arms from miniature towers, all of brass.

Diameter, 18¼ *inches.*

No. 818—*SEVENTEENTH CENTURY SPANISH COPPER BRASERO*

Deep bowl and broad convex rim, the bowl with a hammered decoration of spiral scrolls arranged in a swastika formation, and the rim embossed with scrolls and roundels and traversed by an incised meander. Two brass handles.

Diameter, 23 *inches.*

No. 819—*ANTIQUE TRIPOD BRAZIER*

Of unusual model. The legs are cabriole, with mascarons at the knees and bold moldings above the bird's-claw and ball feet, and above the legs on the body are applied acanthus leaves. The body is ovoid, with a broad convex rim, and deepens in a series of receding moldings, ending in saucer form and a molded drop—like an inversion of a dome with a lantern or finial. Three scrolled loop handles with cherubim. The fire pan is of basin-shape, with molded rim, and handles swung from miniature towers. The pan and stand, both originals, were not originally one brazier.

Diameter, 25 *inches.*

No. 820—*ANTIQUE FRENCH BRAZIER*

Brass. Large and deep bowl, with a rim at first concave, then, above a molded flat shoulder, mounting in a high convex curve which ends with another shoulder and a molded edge. Two brass handles with turned bars swung by recurving arms between miniature towers with knob finials.

Diameter, 24½ *inches.*

No. 821—*LARGE ANTIQUE BRASS JARDINIÈRE*

Ovoidal body with short neck and convex rim, on three short legs with large bird's-claw and ball feet. Above each leg an applied leaf in relief and openwork. Swing handles with relief scrolls and cherubim.

Diameter, 25½ *inches.*

No. 822—*ANTIQUE BRASS AND COPPER BRAZIER*

In gourd form, almost the double gourd, supported on three three-claw feet which are bracketed to the body by heavy acanthus leaf scrolls. These combined feet and brackets are brass; the body of the brazier is copper, adorned with bosses, lion masks, pointed leaves and other devices, all in brass. The top or cover, in dome shape, is of brass, decorated with copper bosses and brass lion heads. This type of brazier remained in a room or certain place where wanted, being fed with coals transported in braziers of the type of No. 823. In these braziers, which were not perforated, the idea was to obtain such warmth as might be from the metal becoming heated, instead of by direct radiation from the coals through apertures or an open top.

No. 824

No. 823—*ANTIQUE BRASS AND COPPER BRAZIER*

Conical form, on three short feet, the lower part copper decorated with brass and the upper and narrower part brass decorated with copper. The decoration comprises studded bosses, lion heads, a lattice with the double-ogee molding surface, and bands of repoussé blossom forms, all applied. Brass bail handle. These braziers were carried from room to room with hot coals, this one being of the type which furnished such modest warmth as it was able through the metal itself becoming heated, instead of directly through a perforated top, though its chief use was for transporting the hot coals from the fireplace to small braziers placed where desired.

No. 824—*SICILIAN SCALDINO*

Copper. Eighteenth century. Broad and shallow ovoidal body on four caryatid legs terminating in animal's-claw feet; the whole body richly embossed with foliations, fruits, scrolls, and grotesque animals and birds. The cover mountain-shape and reticulated, displaying corresponding motives and a Lucifer mask, with arms of Ferdinand III, king of Sicily, and the motto: "In candore ac vigilantia stabilis." Atop of the cover a knob handle on which is perched a rearing lion. Separate fire-pan within.

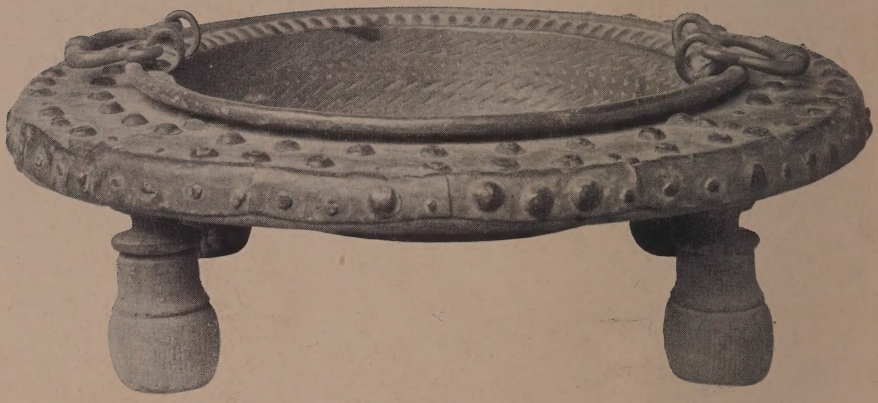
Height, 22 *inches.*

(*Illustrated*)

No. 825—*VERY LARGE BRASERO*

With four handles. Spanish of the seventeenth century; brass. Conventional font shape, plain as to bowl and rim. The handles, which are of ornamental design, are in pairs, two heavy ones opposite one another and two lighter or secondary handles also opposite each other, the pairing lines crossing at right angles. The heavier ones swing from quadrilateral supports rivetted to the rim, the lighter ones from oval blocks.

Height, 27½ *inches.*



No. 826—*SEVENTEENTH CENTURY BRASERO*

The fire pan of copper, with brass handles; the stand of brass-bound wood, resting on bulbous wooden feet. Spanish, of most interesting workmanship, the stand in particular. The brass covering of this has a remarkable patina of a rich, matt black, both in body and in its studding of multitudinous bosses, through some of which the ancient hand-wrought nails protrude, sharing in the engaging mellow hue of time. The fire pan partakes of the deep carboniferous tone, and is decorated with oval bosses, hammerings and incisions.

Diameter, 26 *inches*.

No. 827—*ELABORATE SEVENTEENTH CENTURY BRASERO*

Spanish. Of copper, brass and wood. The brazier proper is of conventional basin form with a broad flat brim and two heavy brass C-scroll handles. On all surfaces it exhibits ornamentation, embossed, hatched or hammered—leaf forms, wave borders, arches, spiral scrolls. The basin rests within an original wooden stand, octagonal in outline, on eight short turned legs with knob feet (one leg replaced). The platform carries an applied decoration of numerous and varied foliate medallions, in flat openwork and relief scroll, and many star- and blossom-shaped bosses or rosettes. The basin, or fire pan, has a high, egg-shape cover, perforated for the readier distribution of the heat, the cover having a fixed loop handle. 110.

Diameter of stand, 35 *inches.*

No. 828—*PAIR TALL BRASS GUERIDONS*

Italian. Columnar form, the columns or standards exhibiting bulbous vases, plain and fluted moldings, and leaf-form borders, the borders in repoussé, besides garlands highly embossed. These set upon tall tripartite bases of cyma-scroll outline, with embossed shells and cartouches between them, their sides displaying leaf scrolls in high relief; bird's-claw and ball feet.

Height, 40 *inches.*

(*Illustrated*)

No. 829—*SET OF THREE ORNATE LANTERNS*

Venetian. Last half of the seventeenth century. A pair and a shorter single lantern. In the form of the three highly decorative lanterns which had place above the high poops of ancient warships, or for setting on poles for use in processions or fêtes. Now at times effectively put to modern use as newel lights or in large torcheres. Gilded metal; the lantern proper hexagonal. A fluted base in large cup shape upholds the hexagonal section, with amorini perched on the cup beneath each corner of the lantern, while above, an inversion of the cup motive forms a fluted dome, where winged cherubs perch in line with their wingless brethren below, the dome being surmounted by an architectural "lantern," above which swings a pennant bearing the Lion of St. Mark.

285.

Height of the pair, 3 feet 9 inches; of the single one, 3 feet 6 inches.

(*Illustrated*)

Total for afternoon 7.5-5-6.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

Grand total of sale. 59.159.50

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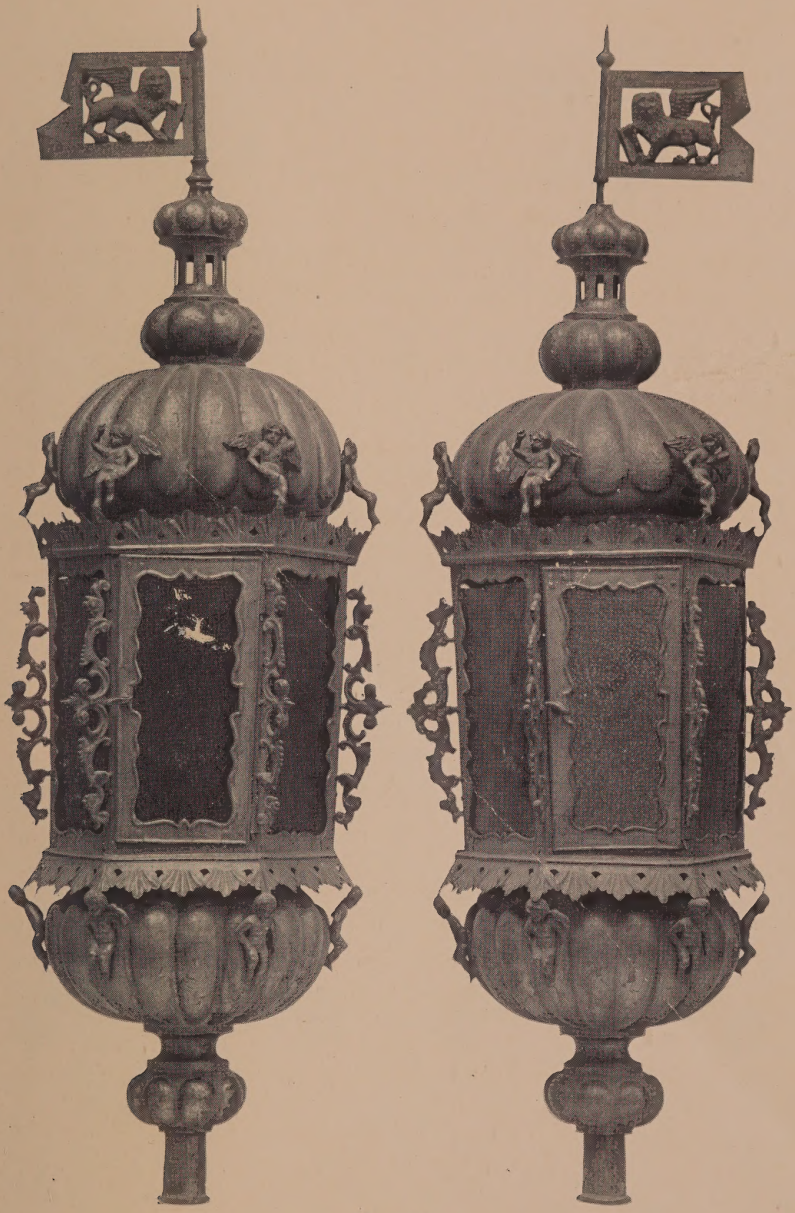

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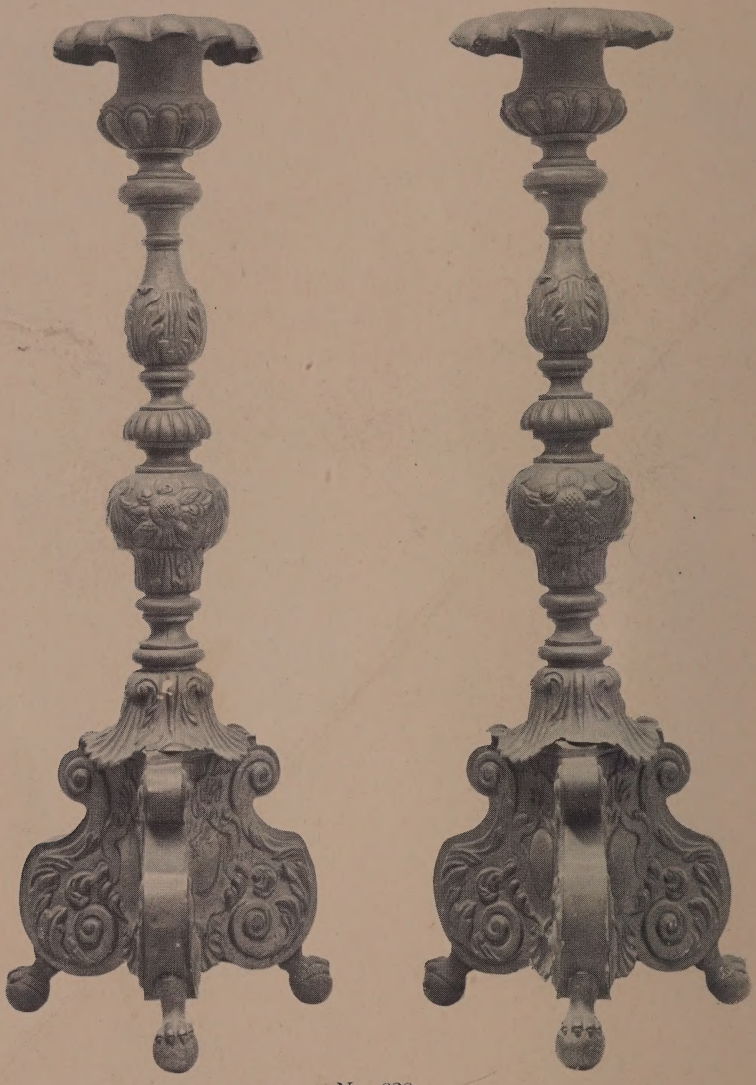

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